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ABSTRACT

This publication presents manuscripts and research reports by graduate students. Accompanying papers from their mentors establish a context for the student papers. In this volume the works are organized by sponsoring university. Student papers presented are: (1) "A Naturalistic Study of Art Choices in a Preschool Setting" (Karen Thomas); (2) "Two Students View an Art Methods Course: A Case Study" (Tracy Wilson); (3) "A Comparative Analysis of Interpretive Strategies in Contemporary Art Theory and Its Implications to Discipline-Based Art Education" (Rosalie Politsky); (4) "Exhibitions of Children's Art: History, Ideology, and Economics" (Dianne Turner); (5) "An Endangered Species: Art Specialists in Elementary Schools" (Miri Fleming); (6) "The Practical Knowledge of a Fine Arts Supervisor in Educational Change: A Case Study" (Rita Irwin); (7) "The Influence of Instruction on Color/Form Classification Strategies and Longterm Memory: A Developmental Study" (Dennis Fehr); (8) "Traffic Jam: Curriculum as Dialogue, Recollection, and Reflection" (Patrick Fahey); (9) "Can We Speak Their Language? Toward an Understanding of Standardized Testing Techniques and Their Alternatives with an Examination of States' Approaches to Assessment of the Visual Art Student" (Sandra Finlayson); and (10) "The Transition from Modernism to Post-Modernism and Its Problematic Impact on Art Education Curriculum" (Ardeshir Kia). (MM)

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# *WORKING PAPERS IN ART EDUCATION*

is published by the School of Art & Art History of The University of Iowa. Manuscripts by graduate students, along with papers from their mentors which establish a context for the student papers are welcomed. They should follow the form of the **Publication Manual** of the American Psychological Association (3rd ed.) or the **MLA Handbook**. Send an original and one copy to: Dr. Marilyn Zurmuehlen, Editor, **Working Papers in Art Education**, 13 North Hall, The University of Iowa, Iowa City, Iowa 52242.

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# *introduction*

In **Habits of the Heart**, Bellah, Madsen, Sullivan, Swidler, and Tipton observed, "Finding oneself means, among other things, finding the story or narrative in terms of which one's life makes sense" (1985, p. 81). The pages of **Working Papers in Art Education** are a record of ten graduate students in diverse art education programs throughout North America as they made sense of their professional lives in 1988 by finding a story of research that embodies their unique experiences of academic studies, mentors, teaching, graduate student peers, and art. They describe and interpret, catalog and categorize, collect and analyze, read and reflect on matters that encompass the field of art education: art choices, teaching art methods in teacher preparation programs, relationships between contemporary art theory and art education curriculum, historical implications for present practices in art exhibitions, art for non-art teachers, art consultants, experimental psychology and art, autobiographical and existential bases for art curricula, the demands of bureaucratic mandates, and art curriculum in the context of social and political values. In clarifying their own research directions through these narratives, they realize a vital professional development, but they also inform future graduate students

about the research possibilities at particular institutions. Our field is well served in both functions by these emerging professionals.

**Marilyn Zurmuehlen**

Editor

Cover art by Julia Kellman, "The Walnut-Early Spring," pencil drawing.

# *mentor's introduction*

**ENID ZIMMERMAN**

**Indiana University**

> Shut not your doors to me, proud libraries, for that which was lacking on all your well-fill'd shelves, yet need most, I bring.
> (Walt Whitman, **Leaves of Grass**, p. 10)

Much has been written in the field of art education about the teaching-learning process. Conjecture and experimental studies have purported to bring answers to what art teachers should teach and how art students learn. Still, little is known about the mysterious and elusive process of art teaching and learning. Present interest and enthusiasm for naturalistic inquiry as a means of understanding the teaching-learning process may provide impetus for studies that attempt to discover patterns and relationships within the dynamics of actual art classroom settings. In these studies, researchers themselves became recorders, explainers, and theorizers about what they observe in the field. Whitman's library shelves can be filled with studies, the result of much time and effort by researchers who elect to use methods related to naturalistic inquiry. Hopefully, their efforts will begin to result in explanations and understandings of the art teaching-learning process in a variety of educational situations.

Karen K. Thomas and Trudy G. Wilson are two doctoral students in the Art Education Department at Indiana University who are interested in using naturalistic inquiry as a means of explaining how students react to

their art learning environments. Thomas, a former kindergarten through third grade art teacher is focusing her dissertation study on art choices of students in a preschool setting. Wilson, a former college art methods instructor in a class on naturalistic inquiry, chose to study two students' views of an art methods course taught at the undergraduate level. Both researchers used data collection methods related to naturalistic inquiry such as participant observation, informant interviews, and document analysis. Whereas Thomas' case study is the result of over two years of field research, Wilson's case study is at a germinal stage that could lead to a more in-depth study at a later time. Both studies here presented conclude with discussions about the impact of an instructor's teaching style on how and what students learn. Because how and what students learn is the business of art educators, these two case studies provide food for thought and much needed information to be packaged for placement on well-filled, but lacking, library shelves.

**Reference**

Whitman, W. (1921). **Leaves of grass**. New York: Modern Library.

**A Naturalistic Study of Art Choices**

**in a Preschool Setting**

*Karen Thomas*

Freedom and discipline, according to Whitehead (1929), are the two essentials of education. Whitehead described the relationship of freedom and discipline as a rhythm or cycle that pervades all mental development. In his opinion, much past educational failure was due to neglect of attention to the importance of this rhythm. Freedom involves the opportunity to pursue one's interests, that is, to choose according to one's own initiatives. Discipline involves the acquisition of knowledge and skills about particular subjects. Students at different stages, involved in different subjects, need different balances of freedom and discipline. Initiative and training are both necessary, but finding the correct balance is a difficult problem.

The relationship of freedom and discipline has been a matter of debate both in early childhood education and art education (Lazerson, 1972; Johnson, 1965). The child-centered movement in the early 1900s influenced both early childhood education and art education. In early childhood education, emphasis on the uniqueness and importance of childhood led to the development of kindergartens and preschools characterized by a more flexible and playful environment and structure than the primary school classrooms. In the field of art education, this emphasis led to art programs that stressed developing each child's

creativity and the need to allow this creativity to be expressed unhindered by adults (Lowenfeld, 1967; Steele, 1926; Cane, 1926). In both fields, there have been those who advocated programs with a more structured emphasis. In early childhood education, both Froebel and Montessori advocated an education that was more flexible than traditional education, but one that is viewed as highly structured by many contemporary child-centered advocates (Lazerson, 1972). In art education, there are those who caution against freedom without guidance (Johnson, 1965; Barkan, 1963; Clark, Day, & Greer, 1987). Thus, the balance of freedom and discipline is an issue of importance in the areas of early childhood education and art education.

With the current emphasis on excellence in education, the question of how to structure curricula becomes very important. Should art curricula be structured around the needs and interests of the child with an emphasis on independence, creativity, and decision-making or around important aspects of the discipline with an emphasis on acquisition of knowledge and skills? Advocates of each perspective view the other perspective as hampering students' artistic development. However, arguments against an opposing perspective are typically based on philosophical assumptions concerning the nature of curricula and children's supposed responses rather than empirical evidence.

In order to better understand opposing positions in regard to freedom and discipline it would be helpful for art educators to know how these opposing positions influence actual classroom practices and how

students respond to these practices. One issue that could be examined is the nature of artistic alternatives and limits present in art education settings that are structured around specific philosophic stances and the responses of actual students to these alternatives and limits as they effect their opportunity to make art choices. Research of this topic would be useful in (1) documenting what actually happens in the classroom, (2) providing art educators with insights for the development and implementation of curricula, and (3) providing a basis for further research concerning the appropriate balances of freedom and discipline in art education for children at different stages and in different contexts. In this study I propose to focus on the role of choice in art as it is found in a child-centered preschool and on the responses by preschool children to the opportunity to choose among art alternatives and to limits on the opportunity of choice.

## Statement of the Research Problem

The purpose of this study is to examine and describe the art alternatives and art limits within the context of a preschool classroom, to describe characteristic responses of preschool children to these alternatives and limits, and to create a model illustrating the relationship of art alternatives, art limits, and children's responses that could be used in generating substantive theory that is grounded in data systematically obtained from the context (Glasser & Strauss, 1967). The following questions guided the research activity:

1. What are the characteristics of the art activities in which the children participate?
2. What are the art alternatives offered to children in the preschool context?
3. In what situations are art alternatives offered? What are the nature of these alternatives? In what situations are art alternatives limited? What is the nature of these limitations?
4. When preschool children have an opportunity to choose among art alternatives, what are their characteristic responses? What are the factors that influence their responses?
5. When preschool children encounter limitations on their opportunity to choose among art alternatives, what are their characteristic responses? What are the factors that influence their responses?

### Definition of Terms

**Art Alternatives** are options related to making art that are offered by the teacher and by the physical and social environment.

**Choice** is the opportunity of the power or chance to select among alternatives. (McNairy, 1981).

**Art Choice** is the opportunity of the power or chance to select among art alternatives.

**Art Limits** are factors related to art making that hinder the opportunity of the power or chance to select among art alternatives.

### Methods and Methodology

A naturalistic stance was appropriate for this study for several reasons. First, the purpose of the study was to understand what art alternatives were actually present within a preschool context and how children responded to these within the context (Alexander, 1981). Second, the research questions dealt with meaning rather than with measurement or prediction (Lincoln & Guba, 1985). Third, the naturalistic method allows researchers to move toward generating theory that is grounded in data obtained from the actual context (Glasser & Strauss, 1967).

Data collection methods used in this study were participant observation (Pohland, 1972), informant interview (Spradley, 1979), and document analysis (Schatzman & Strauss, 1973). Data were analyzed by the Constant Comparative Method (Glasser & Strauss, 1967). Procedures were adopted to verify findings. Adult participants were asked to respond to findings to balance observer bias (Lincoln & Guba, 1985). Photographs of children's activities and of the preschool context were taken as documentation (Stockrocki, 1985).

### Findings for Question 1

Art activities within this preschool setting can be categorized in three ways: by the media used, the art form stressed, and the organization or structure of the activity. In this study media referred to the materials

used in the art activity. An inventory of available materials is included in the document. Art form refers to how the material is used. For example, tempera paint may be used for the art form of painting or the art form of printing. In this study it seemed reasonable to consider as art forms those activities common to preschool that are regarded as art by participants. Because of difficulties in interviewing children in this age group, the teachers' view of what constituted an art activity was used in identifying art forms. A list of art forms found in the context and a description of characteristic use within the context were included in this study. Organization referred to who planned the activity, who defined the activity and who participated in the activity. Art activities can be **Teacher Organized**: that is, planned by a teacher, materials set out by a teacher, activity defined by a teacher and explained to children by teacher or other adult. Art activities can be **Child Organized**: that is, planned by a child or group of children, materials selected by children from environment, activities defined by children and sometimes explained by them. Children can participate in **Child Organized** activities as individuals working alone (**Solitary**) or as a team working together (**Joint**). Variations of these types of activities are described and discussed in the study in terms of their relationship to artistic choice.

### Findings for Questions 2 & 3

Art alternatives and limits in this context were categorized by what is offered or limited, where the alternative or limit originated. (Fig. 1 & 2)

and how the alternative or limit was communicated (Fig. 3). What was offered or limited were materials, processes, subject/themes, and design ideas and their availability or non-availability for children's use. The materials category dealt with media or tools, the processes category dealt with ways of using materials and tools, the subject/theme category dealt with meanings of a work of art, the design category dealt with arrangements of visual qualities.

These various types of alternatives and limits may have originated from different sources. They may have originated from the individual child as a **Personal** alternative or limit, from the context as an **Environmental** alternative or limit, from another child or group of children as a **Peer** alternative or limit, or from a teacher, aid, or parent-teacher as an **Adult** alternative or limit. These alternatives were made available or limited by certain factors: personal alternatives by a child's knowledge or ability, or lack of knowledge or ability, to do something they wish to do; environmental alternatives by the arrangement and structure of the environment; peer alternatives through interaction with peers; and adult alternatives through interaction with adults.

Communication dealt with how children become aware of alternatives and limits. I chose to focus on interaction with peers and adults for several reasons. First, it is difficult to detect how and when personal and environmental alternatives are communicated to a child. It is impossible to detect when or why a child makes a choice unless the child verbalizes or makes some overt behavior. It is difficult to interview young

children without influencing their responses. Also, preschool children often are not aware of their reasons for making choices. Therefore peers and adults were focused upon because communications of alternatives and limits tend to involve language or actions that are observable. Alternatives and limits are communicated to children verbally and non-verbally. Verbal means of communication included questions, statements, and various types of conversations. Nonverbal communication of alternatives and limits included direct modeling, indirect modeling, and directive actions.

### Findings for Questions 4 & 5

Preschoolers in this context responded to art alternatives by attempting to define them, accepting them, or resisting them (Fig. 4). Attempts to define alternatives and limits included such actions as asking questions of an adult to clarify the available alternatives (i.e., "What are the markers for?", "Can I make this into an airplane?") or negotiating with a peer to come to a mutual agreement about the boundaries of an activity (i.e., "We don't like white, right?"). Acceptance resulted in children complying with alternatives exactly as communicated (i.e., copying a "kitty cat" that a parent-teacher drew) or redefining the alternative (i.e., copying the "kitty cat" but drawing an open mouth with teeth instead of the parent-teacher's drawing of a cat with a closed mouth). Resistance resulted in children's ignoring an offered alternative (i.e., walking away when asked if they would like to participate in a process) or rejecting an offered

alternative (i.e., saying "No" when presented with various colors they might use).

Preschoolers in this context responded to art limits by accepting them or resisting them (Fig. 5). Acceptance resulted in complying with the limit as given (i.e., only drawing things we get food from on a banner titled "Where We Get Food") or redefining a situation (i.e., a child who is unable to draw a star the way he wanted saying that his resulting work is "his own kind of star"). Resistance results in ignoring a limit (i.e., an adult tries to get a child to draw something he has seen at a pioneer exhibit, the child remains quiet as she asks questions about the exhibit then asks if she wants him to draw a race car), rejecting a limit with overt response (i.e., child shakes head "No" when adult tries to get him to change his helicopter to an octopus so it will fit on the banner of "Where We Get Food"), negotiating (i.e., child tries to convince adult to give her glitter to put on her bear cave because she's seen bear caves in Africa with glitter on them), and appealing to peers or adults for help in overcoming a limit (i.e., asking an adult to cut some yarn).

### Current Research Activities

At present, I am at the final stages of analysis and moving into a synthesis stage in this study. I am using a database system to do a final sort of collected data. I will be looking for relationships among categories, such as, how alternatives and limits related to particular categories of art activities (media, art form, organization), how responses relate to particular

categories of art alternatives and limits (type, origins, communications), and apparent reasons for alternatives and limits in the context and resulting responses. Memos will be written describing the characteristics of these relationships and will then be synthesized with earlier memos to formulate substantive theory that will add to the knowledge about appropriate balances of freedom and discipline for various art education settings.

**Art Alternatives (Figure 1)**

| SUBJECT ALTERNATIVE | MATERIAL ALTERNATIVE | DESIGN ALTERNATIVE | PROCESS ALTERNATIVE |
|---|---|---|---|
| PERSONAL ALTERNATIVE: | | | |
| Personal qualities make subject option available | Personal qualities make materials option available | Personal qualities make design option available | Personal qualities make process options available |
| *all due to personal knowledge or ability | | | |
| ENVIRONMENTAL ALTERNATIVE: | | | |
| Environment makes subject options available | Environment makes material options available | Environment makes design options available | Environment makes process options available |
| *all due to the nature of the environment | | | |
| PEER ALTERNATIVE: | | | |
| Peers make subject options available | Peers make material options available | Peers make design options available | Peers make process options available |
| ADULT ALTERNATIVE: | | | |
| Adults make subject options available | Adults make material options available | Adults make design options available | Adults make process options available |

**ART LIMITS (Figure 2)**

| SUBJECT LIMITS | MATERIAL LIMITS | DESIGN LIMITS | PROCESS LIMITS |
|---|---|---|---|
| PERSONAL LIMITS: | | | |
| Unable to choose subject | Unable to choose materials | Unable to choose design | Unable to perform process |
| *all due to lack of knowledge or ability | | | |
| ENVIRONMENTAL LIMITS: | | | |
| Subject alternative unavailable | Material alternative unavailable | Design alternative unavailable | Process alternative unavailable |
| *all due to the nature of the environment | | | |
| PEER LIMITS: | | | |
| Peers hinder selection of subject | Peers hinder selection of materials | Peers hinder selection of design | Peers hinder selection of process |
| ADULT LIMITS: | | | |
| Adults hinder selection of subject | Adults hinder selection of materials | Adults hinder selection of design | Adults hinder selection of process |

**MEANS OF COMMUNICATION OF ALTERNATIVES USED BY ADULTS AND/OR CHILDREN**
**(Figure 3)**

| VERBAL | NON-VERBAL |
|---|---|
| QUESTION | DIRECT MODELING |
| STATEMENT | INDIRECT MODELING |
| INTERACTION | DIRECTIVE ACTION |
| NEGOTIATION | |

**RESPONSES TO ALTERNATIVES BY PRESCHOOL CHILDREN**
**(Figure 4)**

| DEFINE | ACCEPT | RESIST |
|---|---|---|
| ASK QUESTIONS | COMPLY AS IS | IGNORE |
| NEGOTIATE | REDEFINE | REJECT |

**RESPONSES TO LIMITS BY PRESCHOOL CHILDREN**
**(Figure 5)**

| | |
|---|---|
| ACCEPT | RESIST |
| COMPLY AS IS | IGNORE |
| REDEFINE SITUATION | REJECT |
| | NEGOTIATE |
| | APPEAL |

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## Two Students View an Art Methods Course: A Case Study

*Trudy Wilson*

The importance of making students comfortable with art cannot be overstated. Students who are successful in their art methods class will be more willing to teach art in their own classrooms. Further, as future teachers, they will be more likely to appreciate the value of art as an integral part of the total curriculum.

Three years ago I began teaching an art methods course at a small liberal arts college. The class had been designed to meet requirements for both elementary education and art education students because of low enrollment in both programs. The course content included stages of child development in art, lesson planning, classroom organization, aesthetic perception, and art production skills. While both groups handled the theory content of the course well, there was a marked difference in the level of confidence in art production ability and in discussing art works. As a result, I took their varying degrees of art expertise into account when I planned art production activities.

At the time I was teaching this methods course, I did not have the opportunity to study, in depth, a problem of great import, the association of anxiety with art production and discussion of art works. However, since returning to graduate school, I have had the opportunity to do such a study in conjunction with a course on naturalistic inquiry.

**Rationale for the Study**

As part of their teacher preparation program, elementary education majors usually are required to take an art methods course. Students often have limited art backgrounds, unless they have developed a special interest in art. Due to this lack of experience in art, students may feel an elevated level of anxiety that inhibits their performance in the art methods class. Very little research has been published on this subject as it relates to art, though the existence of the problem is well known in other subject areas, such as mathematics. Therefore, there is little information to guide formulation of strategies to alleviate this condition in art methods courses. One of the purposes of this study was to discover what levels of anxiety were felt by college students from such classes, how their instructor dealt with anxiety in class, and what measures these students felt were appropriate in alleviating the anxiety problems. The other purpose was to gain insight into the perceptions the art methods students had pertaining to other aspects of the class. I felt that a productive means of learning about art anxiety was to conduct interviews to gain insight into students' perceptions of their experiences in regard to this phenomenon. The following are questions I used to guide my interviews with students:

- What did they think about being required to take the class?
- How did they feel when asked to do various types of art assignments?
- What effect was the experience of taking the class having on their perceptions of art as an important part of the total elementary

curriculum?

- What were their goals coming into the class and leaving the class?

**Data Gathering**

The strategy I used in data gathering followed case study procedures of naturalistic methodology developed by Lincoln and Guba (1985). In this procedure, the researcher endeavors to collect very detailed information about respondents' personal beliefs or "constructions of reality" concerning their experiences. These constructions allow the researcher to compose a narrative report that closely approximates respondents' experiences.

Two students from the art methods class volunteered to be respondents in my study. Interviewing each student separately about the same class allowed me to validate the information one student gave against what the other gave. The procedure is known as triangulation and is an important aspect of naturalistic inquiry. I also observed one class session as a second method triangulation.

Responses to the interviews were categorized according to content and did not necessarily follow the outline of questions asked. This categorization was then used to build a narrative report that should give other readers a vicarious view of the experiences two students had during one art methods class meeting. This information may then be used in subsequent decision making.

Both respondents were interviewed twice, about two weeks apart, during the last half of a spring semester. They were instructed to give their

impressions of experiences in the methods class up to that point. I used the list of questions given above to guide the interview rather than as a specific list to be answered. Interviews were held in a small study room in the education library. Audio tapes were made during the interviews and were later transcribed by the author. One observation was done during the two week interval between interviews. During the observation, notes were taken on the physical environment of the classroom, the learning environment, student and instructor behaviors, the teacher's lesson outline and time allocations.

**The Respondents**

My respondents were enrolled in an art education methods class[1] for elementary education majors taught by a fellow doctoral student. The two students who responded to my request for volunteers were seniors. They had very little background in art in elementary or high school but had taken a fine arts course in crafts and visual design required by the School of Education. One student, Courtney, had already completed student teaching. She had graduated the previous semester and was taking the methods course to complete requirements for teacher certification. The other student, Stephanie, was to do her student teaching the following fall and would graduate at the end of that semester.

Courtney can best be described as thoughtful, reserved--with a contained enthusiasm, and serious, but with a good sense of humor. Stephanie is a tactfully assertive woman, who packs a lot of information

into each statement. Her constant enthusiasm and confidence reveal her optimistic outlook on life.

Their instructor, Susan Lewis, is in her third year as a doctoral student. This is the second semester she has taught the art methods course. Before returning to graduate school, she spent several years teaching art in public school. Her attitude toward the students is serious, yet amiable; she is quiet and reserved but with a ready sense of humor.

To illustrate the experience these two women had in their art methods class, I will give a brief description of one class meeting in which they participated. Then I will comment on the students' construction of reality.

**The Study**

On a table at the front of the room, Susan Lewis arranges handouts, materials for printmaking, and examples of pattern: a smooth grained wooden sculpture, a large piece of brain coral, and photos of textiles. Her preparations for class were carefully thought out and appropriate for the elementary classes her students will be teaching in the future.

Among the first students to arrive in class is Courtney, a slender woman who is slightly out of breath. Her serious approach to life is evident in the way she acts and speaks. Having completed student teaching last semester, she is well aware of the importance of what she plans to do with her life and is impatient to get started.

As Ms. Lewis checks the attendance silently, Stephanie enters and finds an empty chair next to Courtney. Stephanie is full of enthusiasm today as usual and is obviously happy to be in class.

Ms. Lewis begins her lecture by holding up illustrations of textile patterns and explaining the design of each one. She passes them to the nearest students and then holds up the wooden sculpture, pointing out the grain pattern, and the coral, drawing her finger along the convoluted surface.

Students pass around the illustrations. The stamp pattern Ms. Lewis is now discussing is a simple repeated stripe, done by placing the stamp down side-by-side across the paper. She gives a brief verbal description of the process and asks if the class wants another demonstration. They indicate no; they are eager to begin. She advises that they do some exploratory patterns with stamp pads and newsprint paper. The final print, to be handed in for grading, should be restricted to printer's ink and brayers on white paper.

Stephanie and Courtney are both finishing their stamps. "Time is always a factor in art," Courtney thought, remembering the A200 crafts and design course. "Last spring in A200 we were told to take our time, to do the best we could. In here, we don't spend too much time on any one thing, but it's not the purpose of this class--to perfect a piece of art. I guess the class last spring was for that." She reminded herself, "This is a methods course, we're learning how to teach art; that was a fine art studio course." She also remembered another difference, how the instructor in A200 had

scared her the first day when he put heavy demands on the class. Ms. Lewis' approach had made a difference in how she felt about doing the projects for this class, the anxiety she felt during A200 was gone. "In fact," she thought, "for the first time, everything I'm taking this semester is fun. But, I'm enjoying this class especially as a relief from listening to lectures and note taking in the others. There is freedom to think differently here, to think creatively."

Stephanie thought about A200 also. She remembers how she had hated it at the beginning because they drew all the time. "I hate having to look at something and draw it. If I can draw from my mind, I can do pretty well," she thought. But then they had done linoleum prints and she had enjoyed that activity as well as the three-dimensional cardboard design. Thinking back, she remembered looking forward to the art methods class because she had heard that it covered similar projects. She wouldn't have the same hesitancy as before.

Ms. Lewis walks around the room checking with students on their work. The learning atmosphere in the room is supportive and relaxed. Stephanie recalls listening to her friends in the business school talk about competition and diversity in their job prospects. Then, thinking of her own, "Education people will have similar experiences in the future; we will have much in common."

Courtney thought back to her student teaching when, while she was teaching an art lesson, a boy in the class had looked at the painting being done by the boy sitting next to him and said, "Oh, that's ugly!" She

remembers the hurt in the child's eyes and resolves to try to create the same positive atmosphere in her classes as she felt in this one.

Ms. Lewis looks over Courtney's work, and shows her some other design possibilities with pencil on a scrap piece of paper. Courtney nods acceptance of the ideas and asks a question on color schemes for the print. Ms. Lewis makes a few suggestions, referring to a color wheel on the bulletin board. Courtney begins again by pulling out a new sheet of paper and a pencil and sets to work drawing interlocked, simple geometric shapes lightly on the paper. She appreciates the low key atmosphere of the class because she doesn't feel afraid to confront her instructor with questions. That fact had helped dissolve the initial anxiety she had felt at the beginning of the semester. She remembered her student teaching experience in Ireland and what some of the teachers had said about teaching art. They hadn't had training in art and felt insecure about teaching it. As a result, they didn't do many art activities with their students.

As she gets ink, a brayer, and paper from the materials table, Courtney remembers how art had been such an enjoyable experience in her own elementary years. "But, in junior high I had so many other interests, and I couldn't draw things the way I wanted to. I can still only draw stick people." She moves to an open space, around the table from where she has been sitting, and begins printing, rolling ink on the stamp and pressing it carefully into the design she has envisioned.

Ms. Lewis announces that there is only a short time left in the class for today. She gives instructions for putting finished work on the wooden shelves. Grading will be done before the next class. "We haven't had much time on this assignment, but I think I've gotten what Ms. Lewis wanted us to get." Courtney smiles to herself, "but I wish we had more time."

Stephanie looks at what she has done with a critical eye, "Okay, I've followed the directions and that's what counts. My grade should be okay. I'll have to remember this policy when I start teaching. Your attitude toward doing the project and how well you follow directions is as important as showing artistic ability." As she is resolving to keep these things in mind, Ms. Lewis remarks that Stephanie's print has an asymmetrical arrangement that is very interestingly balanced. Stephanie continues the discussion of balance using the vocabulary she has learned this semester. When Ms. Lewis moves on to another student, Stephanie returns to her previous thought, "That's another thing to remember for the future, to use the proper art terms with my students. I can start out by using the same technique as we used in here for the painting critique."

Courtney holds her inking tray under the faucet. She watches the yellow-green water running across the white porcelain of the sink. "There is so much organization to be done for art classes. I guess I learned how important it is last semester in Ireland. But, Ms. Lewis' strategies on organizing everything for art activities will be really useful."

**Comments on Constructions**

As can be seen from their constructions of reality, the very high anxiety levels I had expected to find did not exist in these two students. Both women stated that the successful completion of A200 course gave them confidence and had the effect of lowering their anxiety level upon entering the art methods course. The syllabus/calendar and the handouts Ms. Lewis provided were appreciated as guides to their activities and gave them a consistent structure within which to work. Finally, the instructor's acceptance of them and her low-key personality made them feel at ease. Both students felt that the information they were gaining would be useful because they saw the importance of art to their future students. They saw that art has an important part to play in comprehensive education. Therefore, they had no argument with the requirement. Their approach to creative assignments was one of considerable interest coupled with a sense of freedom from the structure of other classes. They were both concerned with organization of art activities for their students and with finding resources for teaching art. Both women commented on the positive effect Susan Lewis' teaching style had on them. They wanted to emulate her approach in the future. Stephanie's stated goals emphasized integrating art into the other content areas. Courtney was more interested in organization as an important goal.

The constructions of reality held by Stephanie and Courtney are enlightening and will be very useful for me when planning future art methods courses and in curriculum planning in art education. The

confidence these two women gained in the crafts and visual design course suggests that anxiety may be lowered in methods courses by simply having prior formal experience in art production. Therefore, a possible solution to the problem of anxiety was suggested by this study: experience in an art studio class prior to taking an art methods course may be an important part of the curriculum for elementary education majors. This finding is conjecture at this point, but will provide seeds for decision making in the future.

Another finding suggested by these interviews is that the style of teaching and interaction with students displayed by the instructor may have a great influence on students' future teaching practices. Both women stated that they want to emulate Ms. Lewis' teaching style. The implication is that the effect of our teaching style, not just the importance of what is taught, may have a great influence on our students in art methods courses.

## Footnote

[1] All references to places, students, teachers and classes have been changed for confidentially.

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**A Comparative Analysis of Interpretive Strategies**

**in Contemporary Art Theory**

**and Its Implications to Discipline-Based Art Education**

*Rosalie Politsky*

**Metacriticism in Art Education**

Art criticism has received quite a bit of attention from researchers in art education during the past fifteen years as a major component in educational reform (Barkan, 1966, Broudy, 1972, Feldman, 1970, Ecker, 1973, Smith, 1973). Moreover, since Barkan, such writers as Clark and Zimmerman (1978, 1981), Greer (1984), Lanier (1982, 1983) and DiBlasio (1985), have prescribed curriculum reform in relation to aesthetics as well (Russell, 1986). Concurrent with this increased interest in critical discourse and aesthetics, there has also developed a mode of curriculum theorizing that is termed **educational metacriticism** (Geahigan, 1979), which is a form of inquiry that attempts to explain what criticism and aesthetics is and how each should function in various educational settings (p. 3)

Despite, however, the growth in educational metacriticism, Geahigan (1979) asserts that there is a surprising lack of reference to other metacritical theories and a lack of debate about the adequacy of other theories which are offered as models for curriculum development.

There would be no problem, of course, if educational theorists agreed on the definitions and models prescribed for the teaching and

learning of art criticism and aesthetics. However, academic writers such as Geahigan (1979, 1983), Russell (1986) and Hamblen (1986) have noted some fundamental problems in terms of theory adequacy.

The literature in art criticism provides a list of key concepts that Geahigan (1979, 1983) has found to vary in meaning. Interpretation is among them and, he asserts, is very much a matter of philosophical debate. In discussing the characteristics of the DBAE program, Clark, Day and Greer (1987) also identify interpretation as a concept that requires critical reflection. What significance does this ambiguity have for curriculum development? Hamblen (1986) suggests that the lack of extensive work in curriculum design has been due to the problem with structuring content that is elusive, contested and resistant to definitional consensus (p. 73). Thus, it appears that the act of interpretation has emerged as a contested concept in need of analysis and clarification.

What significance have art educators attributed to the concept and activity of interpretation? According to Smith (1973), the proper concern of interpretation is to find something about the meaning of the work of art. Smith asserts that interpretation is often taken as the most meaningful phase of the interaction between the viewer and the work of art. Furthermore, according to Clark, Day and Greer (1987), "Works of art present a complex of profound meanings in...visual metaphors. To comprehend meanings embodied in works of art requires education that develops students' abilities to unravel such meanings (p. 142).

Parsons (1987) suggests that the ability to unravel meanings is associated not only with one's cognitive development, but also with the assumption that art is capable of layers of interpretation and that one grows in the ability to interpret the expressiveness of works of art. Lankford's (1984) research suggests that "no funded interpretation of a work of art ever exhausts the possibilities of meaning inherent in the work. A single work of art may speak with fresh significance to different people at different times under different circumstances" (p. 154).

From this very brief examination, it appears that although researchers in art education refer to interpretation as a key concept and one of the most desirable and enriching experiences in dealing with works of art, the concept is associated with vague and ambiguous concepts and activities such as 'aesthetic response,' 'meaning,' 'significance,' 'profundity,' 'verification,' and 'subjective and public experience.'

**Contemporary Art Theory**

If one is puzzled to find that contemporary theory in art education offers a complex and perplexing picture of what interpretation is, then one may be dismayed to find even greater confusion and debate within contemporary art theory. Culler (1982), Eagleton (1983), and Margolis (1987) have all made this point very clear. In investigating the development of modern critical thought, Culler asserts that, "To write about critical theory at the beginning of the 1980's is...to intervene in a lively and confusing debate" (p. 7). In discussing contemporary interpretive strategies, Culler insists that one must confront the confusing and

confused notion of post-structuralism and more specifically, the relation of deconstruction to other critical movements such as structuralism, phenomenology, feminist criticism, and psychoanalytic theory. Eagleton (1983) also notes the striking proliferation of literary theory over the last two decades. In his view, it is this proliferation that presents a major problem of accessibility. "But not much of this theoretical revolution has yet spread beyond a circle of specialists and enthusiasts: it has still to make its full impact on the student of Literature and the general reader" (vii). His list of interpretive strategies includes phenomenology, hermeneutics, reception theory, structuralism, semiotics, post-structuralism, psychoanalysis and political criticism. Margolis confirms the notion that we are undergoing radical changes in conceptual orientation, not only in regards to the arts but to the very nature of human culture. Margolis points to the accelerating pace with which these major changes are now succeeding one another. These themes, he asserts, can be recognized by anyone familiar with recent Western philosophy--both Anglo-American and Continental--in terms of pragmatism, deconstruction, Marxism, hermeneutics and late phenomenology (xi). The challenge, he continues, is to read through the developments of recent philosophy of art in order to determine the extent that there is any congruity.

**Implications for Art Education**

The proliferation of critical theory is a response to understanding the complexity and diversity of post-structuralism in literature and post-modernism in art. It is also a response that manifests itself in the

disillusionment in the art object and the scientific pretense of objectivity (Levin, 1985). Marantz (1988) is among the scholars in the field of art education who is attuned to this important development. "...in the beginning was the [Art] Object. Such a dogmatic declaration immediately separates the artifact from its maker and user, from its social origins" (p. 259). And in this case, the user is one who engages in the process of interpretation. In terms of this investigation, then, two important questions come to light. First, how do these movements construe the task of interpretation? Secondly, how is the proliferation of critical theory effecting art education in general, and Discipline-based Art Education (DBAE) in particular?

**Purpose of the Study**

The primary purpose of this study is to: 1) survey the range of contemporary interpretive strategies; 2) analyze their ideological assumptions; 3) analyze Discipline-based Art Education in terms of its ideological assumptions; 4) determine what interpretive strategies Discipline-based Art Education advocates; and 5) speculate as to Discipline-based Art Education's ability to effectively deal with contemporary art and post-modern interpretive strategies.

**Need for Ideological Analysis of Interpretive Strategies**

We have already identified the various interpretive strategies manifested in contemporary philosophy of art and art criticism. The question remains, how are these methods to be dealt with? Eagleton asserts that these methods have nothing whatsoever in common. He

asserts that, "these forms of criticism differ from others because they define the object of analysis differently, have different values, beliefs and goals, and thus offer different kinds of strategy for the realizing of these goals" (1983, p. 212).

Mitchell (1983) vividly acknowledges the conflict rather than the consensus involving the arguments about the ideological and ethical implications of various interpretive strategies. He states that there is a revived need to **historicize**--that is, to scrutinize interpretive disciplines and their values.

**Significance of the Study**

When we combine the vagueness and ambiguity that surrounds the notion of interpretation as utilized in the field of art education, with the debate and confusion of recent interpretive movements, the problem greatly expands in scope resulting in an extremely fertile yet complex field of investigation.

However, even when we are dealing with an admitted confusion surrounding the proliferation of interpretive strategies, it is important to acknowledge along with Feldman (1988) the opportunity and responsibility of further research in this realm. He asserts that "...teachers of literature are several light years ahead of us [art educators]. That is, the theoretical materials we find new and innovative in art criticism have long been known to literary critics" (p. 61). How then, do we seize this opportunity and make the investigation into interpretive strategies relevant to the field of art education?

**Discipline-based Art Education**

Because Discipline-based Art Education (DBAE) has emerged as a major approach to the teaching of art education, it has been selected as the focus for this investigation. DBAE is particularly important because of its appeal to the experts from the various disciplines as a means of achieving an assumed consensus in regards to curriculum problems. But as Efland (1987) has warned, it is a fallacy to assume that experts from the disciplines can be relied upon for consensus. This then, is the pivotal point of this investigation, namely, that there is no consensus in regards to the task of interpretation and that any appeal to the experts will result in competing views.

**Need for Ideological Analysis of Approaches to Art Education**

Several researchers have examined the notion of ideology and ideological analysis in recent years. DiBlasio (1976) cautions against **ideological blindness**, that is, the uncritical reflectiveness that impairs reflective awareness and prevents the identification of ideologies. Smith (1983) asserts that it is necessary to conduct a critical examination of ideologies within art education by asking what the ideology assumes about education, and what it assumes about art. Lanier (1980) advocates a cleaning out of our intellectual cupboards by ridding the profession of ideologies deemed as inadequate. Finally, Klempay-DiBlasio (1975) writes on the need for a critical examination of belief claims in art education curricula.

**Research Questions**

This study will attempt to answer the following: 1) What is the range of interpretive strategies within contemporary art theory and what is the range of agreement and/or disagreement? 2) Can there be a systematic approach to the classification of the criteria for interpretation within contemporary art theory? 3) What metaphysical, ontological, epistemological, human nature views, value beliefs and methodological elements influence the criteria for interpretation within contemporary interpretive movements? 4) Given DBAE's ideological disposition, which interpretive strategies are coherent with its goals? 5) What interpretive strategies are being advocated by DBAE and are these strategies adequate to effectively assist art educators in implementing the diversity and complexity manifested in contemporary art?

**Assumptions of the Study**

The investigator perceived the study in terms of the following assumptions: 1) the discussion of literary criticism informs art criticism and is therefore, valuable to the discussion of art criticism; 2) Knowledge of recent interpretive movements will lead to greater understanding of contemporary art and will enhance the theory and practice of art education in the realm of art criticism; 3) interpretive strategies may be conceived of as manifestations of a social order. Social theory provides paradigms that reflect the distinctive character of the social world, and therefore, may be a means of conducting a systematic analysis of contemporary interpretive

strategies; 4) Discipline-based Art Education is a primary ideology in contemporary art education.

**Methodology**

This investigation will examine the literature on educational research and social theory in order to determine the scope and diversity of educational and sociological paradigms. Several models of social paradigms will be investigated and adapted for this investigation. They are the sociological paradigms of Burrell and Morgan (1985), and the methodological approaches of Mitroff and Kilmann (1978).

Morgan and Burrell's (1985) work is primarily in social and organizational theory in which they examine four mutually exclusive views of the social world and attempt to examine the assumptions that make them up. Their framework consists of: 1) The Functionalist Paradigm; 2) The Interpretive Paradigm; 3) The Radical Humanist Paradigm; and 4) The Radical Structuralist Paradigm. Each of the paradigms is analyzed in terms of its ontology, epistemology, human nature and methodology. These categories are further subdivided into a subjective-objective dimension.

Mitroff and Kilmann (1978) propose four distinct methodological approaches to the social sciences. Their four typologies are: a) The Analytic Scientist; b) The Conceptual Theorist; and d) The Particular Humanist. Each of these typologies are analyzed and compared with seven features taken from the literature in the philosophy, psychology and sociology of science.

**Conclusion and Implications for the Study of Interpretation**

It has been hypothesized that the concept of interpretation and activities that constitute interpretive strategies will be dependent upon and will reflect the major assumptions of their particular ideology and sociological paradigms. Therefore, what constitutes the act of interpretation will vary considerably depending upon where the concept is located within the paradigms.

This methodology will be designed to examine the claim that the experts do not agree, that there is no consensus among the experts and that, indeed, they represent quite contradictory aims, goals, purposes, beliefs and methodologies. If this hypothesis is verified, then there are important implications for Discipline-based Art Education which has based its assumptions upon the notion of consensus and regulation.

However, there is a more positive purpose to this investigation. This researcher shares the same goals as articulated by Mitchell ( 1983), namely--the articulation of a **positive** sense of the politics of interpretation. As Mitchell asserts, there is considerably more to the politics of interpretation than the negative moment of unveiling concealed ideology.

Ideology need not be just a shameful secret. It can be the body of values affirmed by a community. The politics of interpretation need not be just a name for bias, prejudice, and unprincipled manipulation; it can also be an agenda for progressive action, a conception of interpretation as the liberation of suppressed or forgotten meanings, or as the envisioning of new meanings which may give direction to social change. (pp. 4-5)

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# *mentor's introduction*

**Exhibitions of Children's Art and Unexamined Beliefs:**

**The Research of Dianne Turner**

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In the extremely complex and multifaceted field of art education there are long standing practices toward which relatively little inquiry has been directed. Exhibitions of children's art pervade the field and yet the values, assumptions, expectations and purposes associated with them remain unexamined. Think of the issues that might be raised about these exhibitions. There are the historical questions - where did exhibitions of the art works of children begin; what are the antecedents; how have exhibition practices changed over time? There are the ideological questions - what is a sponsor's stated purpose for holding an exhibition of children's art and what are the implicit motivations of the organizers - is it to promote an understanding of child art and art education; to give children recognition for their creative effort; to sell a brand of art supplies; to advance world brotherhood; to raise money to support a political position; to protest an injustice; to finance a social program? There are questions of policy, of practice, of participation - what policies govern school, school district, state, regional, national and international exhibitions; what is the

basis for the selection of works for exhibition; what educational functions are attributed to exhibitions of children's art; where are exhibitions held; do teachers see differences between exhibitions sponsored by the manufacturers of art materials and those sponsored by educational, social, and political organizations? These are some of the questions that presented themselves as Dianne Turner began her research into teachers' and prospective teachers' beliefs about exhibitions of children's art.

Ms. Turner came to Penn State with a strong interest in exhibitions of children's art. As an elementary art teacher she had promoted the art program in her school by placing enormous children's paintings on billboards and she had entered her students' creations in regional exhibitions. Her inquiry is an extension of her teaching practices. And although she had touched upon the history and the ideologies that underlie exhibitions of child art, in the end she decided to examine teachers beliefs regarding the location, scope, and sponsorship of contemporary exhibitions. Part of her inquiry has involved the construction of a set of variables through which to examine exhibitions of children's art. And through her inquiry she has sensitized us to a topic in art education that merits a great deal of study.

**Exhibitions of Children's Art: History, Ideology, and Economics**

*Dianne Turner*

Exhibitions of art have existed for several hundred years. In 1760 the first fully organized public exhibition of art took place. The exhibition had a purpose for creating a need for exhibiting artists' work. The exhibition was developed after the public wanted to see annual prize competition's winners and work of artists from the Society of Arts. This exhibition made arrangements for selected works that were demonstrating skill in drawing. Selection for the content of the exhibit was based on those that were the best in specified achievements. This annual exhibit went far to establish the reputations of contributors, opened up their work for public appreciation and criticism of art, and left a balance of sales towards catalogs from exhibits. The funds from the catalogs were invested to apply towards the advancement of art. From this artists found in exhibitions a means of improving their financial position without dealing through personal patronage. Admission was free and the interest created was considerable. The exhibit led to more specifically organized exhibitions (Luckhurst, 1951).

About a century later another of artists' works was organized for a specific purpose. Unlike the Society of Arts exhibition in 1760, this exhibition was organized by the artists themselves and not by a group of outside patrons with an interest in viewing artists' work. In 1867 a group of young people organized exhibitions of their own work independent of the

officially authorized, juried exhibitions known as the salons. The group of artists later became known as the impressionists. The project collapsed shortly thereafter because of a lack of money. Two years later, one of the artists from the group announced that a dozen talented people had decided to rent a space in order to hold nonjuried exhibitions of their own work as well as that of others by invitation. These painters, most of whom had previously exhibited works belonged to that group of naturalists which had the ambition of painting nature and life in their large reality. Their association, however, was not just a small clique. They intended to represent the interests of the artists hoping for the adhesion of all seriously artists. From the beginning this group was broadly based and encompassed a wide range of interests. As a result, it eluded a simple definition and seemed to exist principally for the purpose of providing an alternative to official exhibitions. The impressionists' shows remained the principal means through which the public and critics experienced avante-garde art during the 1870's and 1880's. Despite ongoing organizational problems, internal rifts, disloyalty, hostile critics, and an uncertain membership of artists of widely varying ability and stylistic tendencies, the jointly organized exhibitions did in fact represent much of what was new in art. Moreover, they remind us that the actual evolution of art seldom describes the smooth trajectory that art historians, critics and the public often attempt to impose on modern art in the effort to understand it and predict its course (Moffet, 1986).

Exhibitions of artists work like the impressionists and the Society of Arts are exhibited for some type of idea that the artist or organizer of the exhibition wants to promote. This idea may be politically or financially motivated in nature. The work is made to not only sell the idea itself but the work of art as well. Artists can submit works of art to juried exhibitions or organize exhibitions on their own. The impressionist group organized independent exhibitions of their work outside of the salons to ensure their works were exhibited and that their ideas were represented. Exhibitions of artists' work need some type of idea, motivation, objective, sponsorship and location to be successful in obtaining a viewing audience. When artists' works were being exhibited for the merit in their drawing achievement at the Royal Society of Art, there was an idea to show the child as artist in an exhibition of children's drawings sponsored by the Society for Art (Luckhurst, 1951). That was a beginning of having exhibitions of children's art represent children's works as works of art. It can be assumed that exhibitions of children's art were modeled after exhibitions of artists' works utilizing the same format for exhibiting works. The format for adult exhibitions included idea, motive, objective, sponsorship and location. This format continued onto children's exhibitions of art.

Organized exhibitions of children's art have been in existence for much of this century. Past exhibitions of children's art have been held for some type of adult purpose and motive. The ideas behind past exhibitions of children's art were developed by some kind of adult motive to make an

impact on the public viewing them. These ideas included exhibitions that represented teachers showing a type of children's art, commercial art supply companies sponsoring exhibits for increase in sales, current trends in the world, promotion of political causes and philosophies of an art educator. In today's elementary school art program exhibitions of children's art are typically held for either decorative or promotional purposes of the school.

Exhibitions of children's art can succeed in influencing the public's understanding of works of art by children. Typically, exhibitions of children's art are exhibited for some type of adult motive--not the child's. Today, the typical elementary school art exhibit exemplifies children's works chosen by adults to promote either the school art program or the school itself. The role of the exhibition can be one where children learn about the artist's role in exhibiting their own works of art. What role then does the art exhibit take on for the child? Is it one of recognition, or one which represents their work as works of art? Do adults exhibit children's works as products of works of art or for the aesthetic or ideational merit?

Educating the public to understand child art as works of art was the main objective for the Omega Workshops' exhibits of student works (students of art critic Roger Fry) in 1917. The exhibit promoted the relationship of child art to the works of adult artists, thus making the experience important for the children and educating the viewers about the children's work (Carline, 1968). This exhibition was said to have acquired a

wider interest in child art. A preface to the exhibition of the works of art by children at the Omega Workshop in 1919 stated:

> It is evident that the ordinary method of teaching art does two things: first it prevents the children from producing anything of the slightest value while they are young, and secondly, it does nothing to enable them to express themselves when they are grown up (Carline, 1968, p. 170).

The 1930's saw sympathetic understanding of the problems involved in the artistic education of the child (Carline, p. 172). Using exhibitions of children's art, Fry kept alive arguments against "the teaching of art" through frequent discussion in columns (Carline, p. 170). Fry's decision to represent children's art as works of art was promoting his idea of the child as artist.

Early in the history of child art exhibitions, Franz Cizek exhibited works of art by children in his classes based on the premise that child art was an art form that only the child would produce. The child as artist notion was also expressed in the teaching of Marion Richardson. An art teacher at Dudley Girls' High School, Marion Richardson first exhibited her girls' work at the Omega Workshops. Carrying her students' work with her, Marion Richardson took advantage of the opportunity to show her students' drawings to Roger Fry. Fry saw the "same forthright and simplicity and freshness of vision that was characteristic of younger children's art" in Marion Richardson's examples (Richardson, 1946).

Although the idea of the child as artist seemed successful in some exhibitions the fact remains that the organization of the children's work was motivated by some type of idea the adults attempted to achieve. Cizek, Fry and Richardson each attempted in their own way to promote a natural type of art by children rather than the typical school art influence style of work.

The adult motive for children's art exhibitions has not always been one of representing the child as artist. Children's art in the form of an exhibit proved to be a successful motivator for Binney and Smith (the Crayola Crayon Company) in 1936. A national exhibition of child art, entitled "Young America Paints," encouraged teachers and children to submit child art. The purpose, according to the supply company, was to acquaint the general public with what was being achieved in the field of art education. What may be the other motive behind this exhibition was the company's intent to sell their products to a "school audience" by encouraging participation in a national exhibition. Marie Falco, art director of "Young America Paints," maintained that "the visitors for the most part take the show serious and realize that the work must not be judged by adult standards, but as "spontaneous creative expression of childhood and youth." The commercial art supply company's intent was to represent the notion that art education is for every boy and girl and "not merely a talented few" (Falco, 1941). This exhibition demonstrates how a commercial art supply company pursued exhibitions of children's art for economic reasons.

More recently Binney and Smith developed an exhibition for elementary children's art in an attempt perhaps to maintain a contemporary interest through a large publicity campaign. The exhibition, entitled "Dream Makers," was introduced in the United States in 1984. The exhibition was carefully planned to appeal to the integration of art in the classroom (Dream Makers, p. 20). This exhibition sought entries by mailing out elaborate packages about Dream Makers. The Dream Makers are famous figures in history who are illustrated on cards. The package included cards that gave brief scenarios about the lives of the famous figures, certificates for all participating children and a catalog of art materials from the Binney and Smith Company. The children were asked to do an art project based on one of their dreams. The company appointed judges to judge the children's art work submitted for the national art exhibition. The exhibition traveled through various locations since it first began. The exhibition still takes place today with different Dream Makers packages being sent out to elementary art teachers and elementary classroom teachers. The first year, the exhibition traveled from several museums throughout the United States. Today, the exhibition is exhibited at different universities in four regions (north, south, east and west) across the country. The company issued a statement about the exhibition in the schools after the exhibition had taken place for one year. The following statement was issued by the Binney and Smith Company as an overview for the large scale children's art exhibition:

Federal budget cuts have diminished the role of art education and

art educators in schools across America.

> Through the implementation of the Dream Makers program Binney and Smith saw the opportunity not only to call to the general public's attention the importance of art education and art educators but to expand art's role in America's children (Dream Makers, 1985, p. 1).

The company promoted the exhibition, explaining that their commitment to children's art education sought support of key figures in each state (Chief state school officer). This exhibition sought an appeal for all participants involved. For the teachers, the exhibition provides recognition and money if a student's work is selected. For children, the appeal was in having art work selected and recognized for being in a national exhibition. The appeal for the school administrators was to have the subject matter of the exhibition as an integral part of the curriculum. Binney and Smith's initial proposal for the Dream Maker's exhibit disclosed the intended motives for the exhibition which were not publicized as part of the exhibition package to teachers. The primary objectives in the proposal were:

1. To promote awareness and use of CRAYOLA brand products,
2. To position Binney and Smith as the champion of children's art,
3. To focus national attention on the need for and value of art education (Dream Makers, 1983, p. 3).

A secondary objective for the exhibition, according to the company, was that the exhibit would "enhance self-esteem among children by challenging their creative thinking and expression" (Dream Makers, 1983). The Dream

Makers exhibitions continue today as an annual exhibition of elementary children's art work based on the Dream Makers packages the company sends out to schools.

The economic motive takes a political turn in an exhibition entitled "Children's Drawings of the Spanish Civil War." The exhibit initially took place in 1938 in New York City at Lord and Taylor's Department Store. The exhibit was shown twice after the original in 1939 at the Institute of Modern Art in Boston and again in 1939 at the Worcester Museum. The exhibition was recently reorganized and exhibited in New York in 1986. Accompanying the exhibit was a small catalog, entitled **They Still Draw Pictures**, which was sold in conjunction with the exhibition. In an introduction to the exhibit written by Aldous Huxley he makes a plea for an end to violent war. The catalog produced for this exhibit was carefully planned to ensure that support and sympathy be given to the cause due to the way in which the children depicted war scenes in their drawings. According to Aldous Huxley, the quality of the drawings was not what was important to those holding the exhibition. "In scenes of war, the implements of modern warfare are pictures with an accuracy that permits identification of airplanes and tanks by type" (Spanish Institute, p. 113). The response to the catalog and exhibition was warm and supportive (p. 11). Organizers of the exhibition had brought over works based on different categories in response to the war. The categories were: life before the war, life in the colony, war scenes and bombardments, scenes of evacuation and life in the countryside. The intent of the original exhibit was

to promote the idea of the children suffering from the war. The more recent showing of the exhibit was held not so much for political reasons, as a commemoration of the first exhibition. The original exhibit was held to raise American awareness of the effect of the Civil War on the Spanish people.

A more recent exhibition of children's art work, entitled "Pictures from a Small Planet" (1979), was held to illustrate children's views of their countries' contemporary state, not in times of war as the Spanish Civil War drawings did, but in a time of peace. Children were asked, through the work of UNICEF, to give their art as their contribution toward informing the world about the status, needs and points of view of children. Those who submitted work were asked to show in some way the cultural, environmental or social aspects of the lives of people in their country (UNICEF, p. 4). The exhibition showed the universal dimension of the human experience, and issues of the time. The exhibition was arranged by themes to show the common interests and experiences among the world's peoples. Common themes categorized by organizers included: travel and transport, making music, celebrations, masks and masked figures, sports, fun and play, work, religion, nature, animal scenes from stories at school, at home, farm life, village or town life, city scenes and family portraits. The exhibitions traveled for a year as "An Exhibition on the Occasion of the International Year of the Child." The locations varied from institutions to museums in the U.S. This exhibition showed how adults can organize children's work to promote a current issue among the world.

Exhibitions of children's art have also been organized to commemorate the work of an outstanding art teacher as well as promoting political goals. Barclay-Russell was an art educator who believed in various aspects about children's art which could be categorized by content in the work. Reorganization of children's art work from Barclay-Russell's child art collection was put together by an associate and the Society for Education through Art, the National Society for Art Education, The Institutes of Education, Wiltshire Library and Museum Service. The intent of the organizers was to present the life work or philosophy of an art educator through a collection of children's art works.

There can be many objectives or purposes for children's school art exhibitions just as there are for many commercial and commemorative children's art exhibitions. Purposes of past school exhibitions of children's art include: exhibiting work to promote the school art program; exhibiting children's art work to promote a community art gallery; and exhibiting work to promote an art program as well as an individual student.

A student art exhibition which was annually organized to promote the school art program and the school was held for several years throughout the school building. Joseph V. Kotzin, art teacher from Wilson Junior High School in Philadelphia (grades 1 through 9) wrote about his school's annual exhibition (started in 1928) of all subjects, including art, in a 1941 issue of **School Arts** magazine. Kotzin wrote that "students work was exhibited in all subjects in the classrooms and corridors of the school. The best work of all the students was displayed in the halls and the art

rooms." He pointed out that there was usually not enough space to receive all the work selected. There was, however, an attempt to make the display representative of the student body. The work was kept on display for several weeks after the night of the show in order that the pupils themselves might have more time to judge, evaluate, and assimilate the results of the school activities. The purpose of the exhibition was to give an indication of what pupils should expect to do in courses. This annual school exhibition had about 500 different art pieces exhibited from about 300 different individuals represented in the exhibition (Kotzin, 1941).

Art teachers may choose to exhibit children's work outside of the school to bring attention not only to the school art program but a particular place of business as well. This was the case of the "Children's Gallery" in the Grand Rapids Art Gallery, in the 1930's and 1940's. The Children's Gallery had a new exhibit of painting, sculpture, crafts or all three together chosen from the work of children done in the public school system. According to Otto Karl Bach, Director of the Grand Rapids Art Gallery, the art department of the Grand Rapids, Michigan public schools visualized art as an instrument of social adjustment, a means of integration whereby the child may feel an intelligent correlation between her or his personal experiences and the community at large, and the world beyond the community. The Grand Rapids Art Gallery, a private association without public funds, functioned as a "public institution in an effort to demonstrate the value of art to the layman at large, to correlate the artistic and the practical. The two see in the child, with his comparatively uninhibited

modes of expression, a leader into the future of art" (Bach, 1941). The exhibitions of children's art resulted in having children frequently visit the gallery generated by their own interest. Child attendance to the gallery made up 50 percent of the yearly total. The children pointed the way to many parents. The fact that a parent's child's work was hung at a public gallery often brought a parent to the gallery for the first time, which quite frequently lead to other visits to the gallery. The organizers of the exhibitions had succeeded in attracting the community to the local art gallery through the association of the public schools with children's art work.

Exhibitions of children's art can feature a child artist who succeeds in an art program, thus promoting the art program, art teacher, and child as well. During the month of April, 1940 an exhibition of children's work was shown at the Illinois Art Gallery in Chicago. The work was done in the Settlement Houses, Y.M.C.A.s and boy's clubs throughout the city, and classes were taught by artists-teachers employed on the Illinois Project, Works Projects Administration. One of the features of the exhibition was a group of twenty paintings by a fourteen-year-old student who attended classes at the Chicago Commons. The student, Joe Ligammeri, had never taken any interest in art until about a year and a half before the exhibition when he first entered the art class. His art teacher, Betty Howard, a Chicago artist, recognized the talent of the student and gave him much of her time and attention. She had been an inspiration to his work and study in art. Joe's paintings in this exhibition were the center of interest of all who

attended and requests were made to purchase his paintings. The money received from the sale of his paintings enabled Joe to buy materials to produce other works and according to his teacher, "gave him a feeling of confidence in himself and the things he did so well" (Howard, 1941). The feature exhibition resulted in making the student more interested in pursuing art as a career as well as in promoting the artists-teachers classes held throughout the city at the time.

Just as past exhibitions of children's art in the schools were political (Wilson Junior High School's annual exhibitions and the exhibitions of the Grand Rapids Art Gallery), showed current trends in educational philosophies (the Barclay-Russell exhibition), and promoted certain causes (exhibition of Joe Ligammeri's work at the Y.M.C.A.), exhibitions in today's elementary schools serve these purposes as well. School exhibitions may not be as obvious in purpose as other exhibitions organized by businesses and organizations. Ideas are usually represented by the art teacher choosing the works of art by children and exhibiting them in the school to represent the school art program. Exhibitions of children's art in the school may be exhibited in the school's hallways, cafeteria, office or anywhere which may attract viewing attention. Additionally , teachers may exhibit children's art work at school administrative offices, stores, or other community sites outside of the actual school. Who is the work exhibited for? Are the children whose works are chosen aware of the purposes of the work being exhibited? Usually, school administrators and art teachers chose work that

represented the district or school art program's best art work with which the public can easily identify.

The exhibitions of children's art we have briefly examined here (Binney and Smith's "Young America Paints," "Dream Makers," "Children's Drawings of the Spanish Civil War," "Pictures from a Small Planet," and "Children's Drawings from the Barclay-Russell Collection," "Children's Gallery" in Grand Rapids, Wilson Junior High School's annual exhibition, and the feature exhibition of Joe Ligammeri) demonstrate adult ideas associated with some type of political, educational or financial motive. Exhibitions of children's art can take on a different meaning from the viewpoint of the child if the work is treated as a work of art and not as a token of political or financial motivation. What do these works mean to the children? Is it important that the exhibition have some meaning to the child? Is it possible for school art exhibitions as we know them to take on a more personal meaning to the child and his or her art as opposed to the art teacher or adult selecting works for decorative or promotional purposes in the art program? It is not necessarily bad that exhibitions of children's art are exhibited by adults for adults, however, how might the meaning of the exhibit be changed if exhibitions were organized by adults for children?

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**An Endangered Species: Art Specialists in Elementary Schools**

**A Possible Alternative: Trained Classroom Teachers in DBAE**

*Miri Fleming*

The subject of art in elementary schools is often taught by the general classroom teacher. Budget cuts in education, especially where art programs are already marginal, may lead to the elimination of art specialists at the elementary school level (Shanker, 1988; Broudy, 1987). Fortunately, the idea of teaching art remains desirable; in spite of the budget cuts, most states include some form of art education in their general programs (Kern, 1987).

An examination of the art education situation in Arizona, where a large number of school districts do not have art specialists at the elementary level, created the idea of establishing the Arizona Institute for Elementary Art Education. The Arizona Institute was funded in 1986 by The J. Paul Getty Trust, The Arizona Department of Education, the Arizona Humanities Council, and the Center for Excellence in Education at Northern Arizona University. The Arizona Institute was a replica of the Getty Institute for Educators on the Visual Arts, a research and development center for staff development and curriculum implementation.

The first Summer Staff Development Program in the Arizona Institute included 51 classroom teachers, art specialists and principals from 12 school districts in Arizona. During the three week program, the participants were intensively involved with art and visited local museums.

They learned aesthetic scanning and the principles of Discipline Based Art Education (DBAE), which included the four major art disciplines, art history, art criticism, aesthetics, and art production. Faculty members and art education consultants from these four disciplines presented papers in their areas of expertise. Participants observed teachers using the DBAE approach, and practiced it themselves.

During the following school year, teachers who implemented the program were visited by Arizona Institute staff who helped them with any problems encountered in implementing the program. In these followup sessions with the teachers, the Institute members assisted in different activities such as the use of clay and finger painting, explained the use of curriculum materials and demonstrated aesthetic scanning. Finally, delivery of DBAE components in the schools was evaluated as a measure of the success of the Arizona Institute Staff Development and Curriculum Implementation Program.

The findings of the two Institute evaluators who made site visits were compiled in this study. A comparison of data from each evaluator gave a measure of interrater reliability in assessing how DBAE lessons were implemented during the first year by classroom teachers who had taken part in the 1986 Summer Staff Development Program.

**Results**

This paper will relate the results and analysis of the similarities and differences to Levels of Use from Hord et al's study (1987).

### Differences Between this Study and Hord et al. (1987) Data

In this study, the data collected by means of classroom observations and teacher interviews were examined according to the Level of Use (LoU). The assessment was made according to each individual teacher's response. The purpose was to find the level at which each teacher was implementing the innovation.

### Levels of Use of the Innovation

The 'Levels of Use' scale is a diagnostic tool developed as part of the Concerns-Based Adoption Model to assess the degree to which the teacher is implementing the innovation at the time of the evaluation (Hord et al., 1987).

> The Levels of Use are as follows: Level 0 - Non-use; Level I - Orientation; Level II - Preparation; Level III - Mechanical Use; Level IVA - Routine; Level IVB - Refinement; Level V - Integration; and Level VI - Renewal.
>
> ...The level of implementation found will point out how the teacher is handling the innovation and will give the evaluator information about the direction that the teacher is taking with the innovation (pp. 54-56).

The results of the evaluations are compiled in Table 1, comparing them with the Hord et al., 1987 results:

Table 1. Comparison of the Percentage of Teachers Implementing an Innovation in the First Year

| | Results from informal interviews with teachers (Hord et al., 1987) | Results of combined data of DBAE implementation by the two evaluators |
|---|---|---|
| LoU 0 Non use | 5 | 0 |
| LoU I Orientation | 0 | 0 |
| LoU II Preparation | 5 | 0 |
| LoU III Mechanical use | 65 | 53 |
| LoU IVA Routine | 20 | 30 |
| LoU IVB Refinement | 5 | 17 |
| LoU V Integration | 0 | 0 |
| LoU VI Renewal | 0 | 0 |

## Discussion and Conclusions

We can conclude that the first year of implementation of discipline-based art instruction by classroom teachers was extremely successful. The level of implementation found from the data supplied by the two evaluators was very similar to the level found in research of implementation of an innovation (Hord et al., 1987).

## Application of DBAE to Teacher's Experience

DBAE theory has the specificity and practical refinement that enables it to be an effective directive mechanism, providing the essential background to rational educational practice (DiBlasio, 1987). DBAE defines components of content as well as practice. This makes it possible for teachers with different backgrounds to comprehend content with ease. It is also possible for independent evaluators to assess the content delivery and its effectiveness using different instruments (Appendices A & B).

Discipline-based instruction is based on educational methods used by classroom teachers in other disciplines: questions, comparisons, verbal reasoning, analysis, and culture. The teachers found themselves comfortable with the systematic approach of DBAE. The objectives in each unit were clearly stated and the way to apply them clearly given. The teaching of art did not depend on improvisations or following a "recipe" worked in other circumstances. The teachers could see the rationale behind each activity taught in their classes. From the methodological aspect, the adoption of DBAE was not a completely new or revolutionary educational experience for classroom teachers. The only novelty was the content, and therefore the innovation was easily adopted. Showers et al. (1987) mention that the basic level of skill or knowledge in a new approach is necessary before teachers can adopt and use an innovation and this content was built into the Summer Staff Development and into the curriculum.

Since we know that teachers are required to put a considerable amount of time into classroom preparation, we might expect them to have reservations about continuing a program that demands extra preparation time such as DBAE. From the observations made by teachers interviewed by both evaluators at different times during the school year, there was no mention of any disappointment with the program or complaint about the extra preparation needed to implement it. No teacher stated that the program would not be continued in future years. We also conclude that the teachers found the effort involved in implementing the program worthwhile because of its value and the benefits gained from it by the students.

If it is correctly assumed that the Arizona Institute participants who were the subjects of this study were a representative group of classroom teachers, the implications are that the program can expand to include additional teachers and participating districts without fear of its being rejected. The reactions elicited from the participating classroom teachers suggested that previous methods of teaching art were not as successful as discipline-based art education. They felt that as teachers without a formal art background, they needed a structured systematic approach in order to feel comfortable teaching art. They claimed that Institute preparation was what was needed, and this was evident from the enthusiastic response of children in their classes, their parents, and the school principals.

Teachers who attended the Summer Staff Development Program, and subsequently implemented DBAE in their classes described their views

on the program and its implementation during a renewal week at the Institute June 10 through 12, 1987 (Rush, 1987).

> My students this year received art instruction instead of crafts. Their language development, curiosity, visual awareness, and excitement motivated me as a teacher to increase my knowledge and awareness.
>
> The parents and public have made positive statements about how much the quality has improved in just one year with the usage of DBAE.
>
> DBAE develops higher order of thinking skills through critiquing and analyzing pieces of art. It shows learning in an area other than the 3R's.
>
> It (the Institute) has provided (me) knowledge, awareness, methodology, appreciation, and enthusiasm for the teaching of fine arts. It definitely should be continued and expanded.
>
> In my opinion, DBAE gives teachers a guide to develop a sound art program for their students. It does work with students; it does provide an exciting approach to art for both teachers and students. It will have a lasting effect on the child's life now and as an adult (ch. 7, b 3).

**Effectiveness of The Arizona Institute Summer Staff Development Program**

When it comes to teaching art, frequently teachers have had little college preparation, and the amount of art instruction they received as

children is insufficient to give them the necessary confidence in their ability to adequately teach art. The general attitude is that one needs to be an artist in order to teach art. In other subjects such as arithmetic or language arts, teachers do not believe that they need to be mathematicians to teach arithmetic or poets to teach language arts.

One of the aims of The Arizona Institute Summer Staff Development Program is to change this reluctance to teach art. Participants received an intensive three-week introduction to art.

The classroom teachers' preparation not only involved practical application, but also elements used associatively and interpretively by the teachers (Broudy, 1987). If we say that DBAE produces adults who are knowledgeable about art (Greer, 1984), it is even more important to produce teachers who can transfer this notion to their students.

We can conclude that the implementation of discipline-based art education by classroom teachers in Arizona was very successful. Until art specialists become a regular part of the school staff for every grade in every school (in view of current budget constraints, a distant goal), the model presented in this study can provide the alternative. Teachers who become proficient in implementing DBAE provide a coherent, effective art education program at the elementary level.

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# *mentor's introduction*

**JAMES GRAY**

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Over the past decade qualitative analysis of education phenomena has been described and explained in detail under the general heading, "Naturalistic Inquiry". Ms. Irwin's contribution is not neatly classifiable under any one subheading, but it does represent a form of "connoisseurship and criticism" advocated by Eisner. As such it has a methodological as well as content value especially for art educators.

The researcher's background as an art teacher and later as a consultant has provided her with a valuable form of connoisseurship: she knows what to look for and she knows when subtle differences can make big differences in the life world of being an art teacher. Her academic studies have provided the basis for executing acts of criticism: she knows what to say in respect to the events and persistent needs she has documented relative to the idealizations and prescriptions presented in the literature of art curriculum development and education change.

In essence, her line of study represents a contribution towards creating a firmer grounding for continued research in art education.

**The Practical Knowledge of a Fine Arts Supervisor in Educational Change: A Case Study**

*Rita Irwin*

Change is a constant expectation placed upon teachers, students and administrators in our schools, particularly as they implement new art curriculum guidelines. A key actor in this scenario is the consultant, change agent, or supervisor, as they are referred to in various school districts. These individuals are often responsible for all grade levels and all facets of program or specific subject matter development, implementation, evaluation, material and human resource acquisition. Research has shown that these actors are a critical factor in the successful implementation of a new curricula. Teachers need theoretical and practical assistance in interpreting and implementing new curriculum guidelines (Crandall & Loucks, 1983; Berman & McLaughlin, 1975; Fullan, 1982).

Much of this research characterizes consultants and supervisors as being "curriculum managers": they are described according to the delineation of fragmented skills, functions, and roles from a very technological perspective (Havelock, 1973; Butler & Paisley, 1978; Leithwood, 1982). The remaining literature investigates implementation through inservice and consulting from a more cultural perspective. The authors are concerned with the teacher-consultant dialogical relationship and prefer to characterize the consultant as colleague or co-participant (Aoki, et al, 1984). What this body of literature does not address is the

experiential knowledge of supervisors. Conspicuously absent is a research study looking from the insider's perspective at the lifeworld of an art supervisor. This study does just that.

Recognizing this deficiency in the field caused me to look to other current literature dealing with the experiential knowledge of teachers. Rather than assuming teachers possess experience, this literature asserts that teachers acquire a unique knowledge of beliefs, intents, purposes and values that guides their practice. More specifically, it operates from a dialectical relationship between theory and practice. In this way theory is only valid so long as it is appropriate and usable in practice. Elba (1983) referred to this as "practical knowledge" and since it was oriented to individuals, it is better referred to as "personal practical knowledge."

Supervisors who come to their positions as master teachers in a given subject area obviously bring with them their own practical knowledge as teachers. But what happens as they also assume some administrative duties and responsibilities? Specific training for these roles is nearly non-existent. What often occurs is on the job learning, ironically during a very short two to three year term. This becomes problematic if we accept what Sternberg and Caruso (1985) claim, that success in a job is a direct result of having more practical knowledge for that particular role. If we consider that supervisors may have practical knowledge different from a teacher's practical knowledge because of the addition of administrative responsibilities, then we might ask how this knowledge is different. More

specifically, what would the practical knowledge be like for an art supervisor regarding educational change?

To research this problem, I chose to do a single case study of an exemplary fine arts supervisor whose strength was in art education. This ethnographic style of research allowed me to shadow Ruth, as I shall refer to her, for a four month period during the school year. In this way, I acted as a participant-observer in all of her activities ranging from observing art inservice sessions with elementary and secondary art teachers, to supervisors' meetings, principals' meetings, and to demonstration-teaching lessons. I listened to speeches she gave and I was on hand during the ordering of materials, answering requests, and the multitude of one-on-one interactions with many people. These observations offered me an in-depth look at the lifeworld of an art supervisor.

From an assortment of field notes, documents, interviews, informal and formal observation protocols, I proceeded to analyze the date inductively while recognizing my grounding in the literature of practical knowledge. From the initial round of analysis I have been able to categorize the five content areas of her practical knowledge. They are: subject matter, instruction, milieu, curriculum implementation and self. These are reflective of the five commonplaces denoted by Schwab in practical knowledge with the inclusion of curriculum implementation rather than development (though the latter is accounted for within implementation). From there I looked for the various contexts or ways this knowledge was framed, and found these categories: theoretical,

experiential, social, situational, personal, and political. It was here that I added the political orientation as a substantive context in which the supervisor works and comes to use some of her practical knowledge. In the literature addressing a teacher's practical knowledge, political awareness is only briefly mentioned within the milieu of the school and school system. This addition of the political context is a strong difference for the supervisor since she perceives herself at the interface between teachers and administrators. This becomes more potent if we recognize that technological and cultural perspectives tend to characterize the literature on supervisory roles in curriculum implementation. The political perspective is recognized by House (1981) as constituting a conflict rather than a consensus of interests between power, authority, and competition. It is led by an image of negotiation. Ruth's practical knowledge addresses the conflict, or rather the dialectic between several opposing images of power.

To date, this research has uncovered some fascinating guiding images by this exemplary figure. Connelly and Clandinin (n.d.) consider the image as a kind of knowledge embodied in a person and connected with the individual's past, present, and future. Images emerge from imaginative processes, acting as a glue to bind together a person's diverse experiences, creating personally meaningful and practically useful patterns.

Ruth is guided by two sets of images. One deals with the notion of the cycle of power and empowerment with teachers, and the other deals

with recognizing the images the bureaucracy works from, or in other words, images of power and control. Ruth's images regarding the empowering of teachers can be found in such guiding images in her practical knowledge as "community," "the colleagual model," and "dance partners." Each of these reflect her attention to leading and responding to the needs of the teacher while assuming everyone is worthy of liberation from their taken-for-granted assumptions. Another image is "the parable of the sower of seeds" which portrays her as having patience, determination, and dedication toward slow change, and toward inviting everyone to participate all the time, even though only a few will choose to do so. Principles of "when any two people come together both should grow," "give more to a few rather than a little to a lot," and to "make sure the conditions are right so they are capable of giving," suggest further attention to individual teachers, their particular needs, desires, values, and biographies. There is an emotional coloring of caring, believing, trusting, and nurturing. It is brought together in the principle, "to empower other people is the more powerful way to act."

The other set of images reflects her practical knowledge of bureaucratic control and educational stability. The image of the "procrustean bed" metaphorically portrayed her concern for senior administration who foolishly applied rules and regulations to every situation. The images she held toward bureaucracy were of a very different nature than those previously described. Ruth saw "the school system as having a life of tis own," an inanimate life perhaps, but a life that dictated a

certain shadow world of paper to justify every move. It was here that the image of getting "caught between the real world and the shadow world" portrayed the oppositions in her practical knowledge, and thus the dialectical interface between the two sets of images of teacher power and empowerment **and** bureaucratic power and control.

These oppositions are generally felt in the literature on implementation. Werner (1987) has described two metaphoric statements that illustrate these polarities. The producer-consumer metaphor talks of consumers as passive receivers. It deals with the product of curriculum: how marketed, how financed, how used. If the curriculum implementation were not successful, one of those factors would be at fault. This viewpoint serves administrative interest through greater control of implementation activities. According to this metaphor, teachers are taught how to carry out someone else's decisions on the assumption that the decisions are best for all concerned.

The colleagual metaphor is the opposite of that just discussed. Implementation does not automatically occur because of someone else's prescription of content and methodology. In the colleagual metaphor, teacher interpretations are a result of dialogue between teachers and supervisors since their combined knowledge and experiences are critically shared. In this way teachers are given the power to define their own practice within particular contexts.

Resolving the oppositions between these two metaphors becomes the dialectical interface between two forms of power and control found in

Ruth's practical knowledge. Given that Ruth's supervisory practical knowledge differs fundamentally from a teacher's practical knowledge with the addition of a political context, this dialectical relationship presents a significant conflict supervisors or consultants must resolve. It also suggests that curriculum implementation may be essentially a political act (Aoki, et. al, 1984; House, 1981).

Ruth's style (Favaro, 1984) as supervisor may be most often viewed as a "colleague" when she sought change through dialogue with individual teachers. However, given the needs of teachers, Ruth also acted as a "co-participant" when she attempted to critically raise the consciousness of others, or as an "expert" when teachers or administrators needed specific directives in order to control the quality of instruction.

This study has contributed to the existing knowledge of supervisors through the description and interpretation of an exemplary fine arts supervisor's role in educational change. More specifically, the study has contributed to the literature of practical knowledge through its comparison of teachers' and supervisors' practical knowledge. In so doing, many implications come into focus. Several critical ones deal with questioning the common practice of hiring "master" teachers as consultants and supervisors for a short two or three year terms, only to return them to the classroom afterwards. Given the findings in this study, it would be fallacious to assume "master" teachers will necessarily be suitable to the role of supervisor. What's more, since practical knowledge is essentially experiential knowledge gained over time, at the point when consultants

have acquired adequate practical knowledge, their contracts may be expiring. Finally, returning a consultant to the classroom may cause a disjuncture in the basic structure of one's practical knowledge, and thus, frustration for the individual.

Ruth's style as a supervisor acting as a colleague with teachers in educational change has made her, in my opinion, an exemplary figure in the field. More specifically however, this case study has offered the field an in-depth look at the consistency of one supervisor's practical knowledge as well as the apparent dialectical oppositions embedded within the role of supervisor. We can only benefit from such a portrayal, as we come to appreciate the unique practical knowledge necessary for supervisors to help teachers in colleagual relationships.

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# *mentor's introduction*

**GEORGE HARDIMAN & THEODORE ZERNICH**

**University of Illinois**

For the past five years Dennis has focused his research efforts on how the structural properties of paintings can influence a person's response. Now, Dennis has produced a dissertation that will add much to our understanding of how complex concepts, such as paintings , are learned by students representing various grade levels. His dissertation focuses on an important issue related to the perceptual and cognitive processes used to view and, ultimately, respond to art stimuli. How, for example, do the various attributes of paintings receive the attention of the viewer and to what extent are these attributes differentially weighted?

This dissertation has implications for art education and mainstream cognitive psychology. The obvious educational implications are to be found in the teaching of art appreciation, and the testing of learning. Applied dimensions of psychology benefit by the contribution of solid data related to the development of ambiguous concepts.

Dennis is an experienced public school teacher and he will be able to translate this experience to a successful career in higher education. He is proficient in research, he is able to identify important research questions, and he is sufficiently disciplined to set a research agenda that will make him a highly valued member of the art education profession.

**The Influence of Instruction on Color/Form Classification Strategies and Longterm Memory: A Developmental Study**

*Dennis Fehr*

Methods children use to categorize visual stimuli offer a starting point in the investigation of the psychological effects works of art have on individuals. Children's use of color or form as classification dimensions is one focus of categorization studies. Such studies seek to define the processes involved in classifying visual stimuli. Employing this approach, this study was designed to clarify the role of development and the influence of instruction on children's performance in classifying nonrepresentational paintings.

Specifically, this study was undertaken to determine the effects of instruction on performance of a color/form classification task, and to examine the effects of time (a 2-week period) on retention of the instructed material. Additionally, performance differences between three developmental levels (grades 1, 4, and 7) were observed. This study casts light on the issue of which components of paintings are attended to by different developmental levels, building on the work of Hill and Kuiken (1975), Hardiman and Zernich (1982), and Phillips (1985).

The following hypotheses were tested:

**Hypothesis I**. Untrained (i.e., control group) seventh graders will classify novel stimuli along the form dimension significantly more than will

untrained fourth graders, who in turn will classify along the form dimension significantly more than will untrained first graders.

**Hypothesis II**. Following instruction, the color-trained group at each age level will classify novel stimuli along the color dimension rather than the form dimension to a degree significantly greater than chance.

**Hypothesis III**. Following instruction, the form-instructed group at each age level will classify novel stimuli along the form dimension to a degree significantly greater than chance.

**Hypothesis IV**. The post-test (given two weeks after the instruction sessions) will indicate significant retention of respective instructions within trained groups.

## Method

### Subjects

One hundred and sixty-five subjects representing 3 developmental levels (57 first graders, 50 fourth graders, and 58 seventh graders) were selected. Each group was divided into three subgroups. One subgroup from each level was given color-selection training, another was given form-selection training, and the third functioned as a control. All subjects were randomly assigned to groups. The 3 groups at each level were given the same color/form classification task (using 9 triadic sets) as a pretest. Then one group at each level received form discrimination instruction, one group received color discrimination instruction, and one group received no instruction.

Immediately following its instruction session, each group was given classification posttests using 9 novel triadic sets. The control group was given the same posttest. Two weeks later, all groups were given a third set of novel stimuli for a second posttest. Consequently, this was a repeated measures design with each subject nested by grade and group, and crossed over time.

**Stimuli**

The stimuli used in this study were color slides of nonrepresentational Western masterworks of the twentieth century as judged by acknowledged art historians (cf. Jansen, 1971; Arnason, 1982; Gombrich, 1972). These stimuli meet the definition posed by Medin and Schaffer (1978) of ill-defined categories: "stimuli for which clearcut defining attributes and obvious classification rules do not exist. Yet on exposure to a large number of instances of an ill-defined category, classification is possible, although the rules used may be difficult to verbalize." The slides were selected such that the subjects were presented with triadic sets containing the following:

A. Two paintings that matched in color. These two paintings were markedly different in form (here defined as the formal elements of painting, e.g., line, composition, texture).

B. One of the two color-matched paintings matched the form of the third member of the triad, but the color of the third member was markedly different from the color of the other two.

The mature works of artists such as Olitski, Reinhardt, Pollock, Rothko, Poussett-Dart, Motherwell, and Stella were used because of their absence of subject matter.

In an effort to address the problem of inconsistency in research in visual art perception, masterworks easily available to any researcher (as opposed to idiosyncratic stimuli) were used in the hope that such stimuli will become a base common to future research in this area.

## Results

### Color-trained Groups

Pretest preferences of all levels were for form (grade 1 - 64.0%; grade 4 - 47.5%, a plurality; grade 7 - 65.0%). Following training, preferences were overwhelmingly for color in Posttest I (grade 1 - 88.3%; grade 4 - 75.6%; grade 7 - 88.8%) and Posttest II, although slightly less so for Posttest II (grade 1 - 62.1%; grade 4 - 52.8%; grade 7 - 73.3%).

Goodman's Likelihood Ratio Chi-Square Test indicated that increases from the Pretest to Posttest I were significant for all grade levels ($p > .0001$). Increases from the Pretest to Posttest II were significant for the Grades 1 and 4 comparison ($p. > .0002$), as well as for the Grades 1 and 7 comparison ($p > .0001$) and the Grades 4 and 7 comparison ($p > .0001$).

### Form-trained Groups

Pretest preferences at all levels were for form (grade 1 - 58.7%; grade 4 - 67.2%; grade 7 - 66.3%). following training, preferences were overwhelmingly for form in both Posttest I (grade 1 - 86.4%; grade 4 -

95.7%; grade 7 - 95.7%) and Posttest II (grade 1 - 77.5%; grade 4 - 72.8%; grade 7 - 90.5%).

Goodman's Likelihood Ratio Chi-square Test measured post-training increases in form choices for the form-trained groups. Increases from the Pretest to Posttest II were significant for all levels ($p$ . .0001). Increases from the Pretest to Posttest II were significant for the Grades 1 and 4 comparison ($p$ > .0074) and for the Grades 1 and 7 comparison ($p$ > .0001), but not for the Grades 4 and 7 comparison ($p$ > .0529). The contrast in Pretest to Posttest II results between color-trained groups and form-trained groups is accounted for by the fact that Pretest form choices were much higher for both groups than were Pretest color choices.

**Control Groups**

All levels preferred form in the Pretest (grade 1 - 46.9%, a plurality; grade 4 - 62.2%; grade 7 - 64.8%), Posttest I (grade 1 - 54.4%; grade 4 - 57.9%; grade 7 - 76.6%), and Posttest II (grade 1 - 42.7%, a plurality; grade 4 - 54.0%; grade 7 - 74.7%). A developmental trend for form was indicated in all three time periods.

Goodman's Likelihood Ratio Chi-square Test measured noncolor preference across all three tests. Noncolor preference was significant at all levels ($p$ > .0001). The Chi-square also measured the developmental effect for noncolor choices. Grade 4 preferred noncolor more than grade 1 did ($p$ > .0383), and grade 7 preferred noncolor more than grade 4 did ($p$ > .0028).

Color groups' Pretest color choices were 32.9%. Posttest I and II scores jumped to 84.2 and 62.7% respectively. Their form choices dropped from 57.9 to 6.8%, and climbed to 31.2%. (Unmatched choices accounted for 9.2, 9.0, and 6.1%)

Form groups' Pretest color choices were 29.3%. Posttest I and II scores dropped to 4.6 and 15.1% respectively. Their form choices climbed from 64.1% to 92.5 and 80.3%. (Unmatched choices accounted for 6.6, 2.9, and 7.0%.) Control groups' Pretest color choices were 33.9%. Posttest I and II scores were 27.5 and 24.5% respectively. Their form choices were 60.0, 57.1, and 62.9%. (Unmatched choices accounted for 8.1, 15.4, and 12.4%.)

A linear model analysis of color-matched responses for all grades, groups, and times indicated that differences in responses between groups were significant ($p > .0001$), as were differences in responses across times ($p > .0087$). The two-way interaction of response differences between groups across times was significant ($p > .0001$), as was the three-way interaction of grade levels between groups across times ($p > .001$).

The results of a linear model analysis of form-matched responses for all grades, groups, and times indicated that response differences between groups were significant ($p > .0001$), as were response differences across times ($p > .0001$). The two-way interaction of grade levels across times was significant ($p > .0046$), as was the two-way interaction of groups across times. The three-way interaction of grade levels between groups across times was significant ($p > .0203$).

Unlike the univariate ANOVA, the multivariate ANOVA makes no assumptions about covariance of repeated measures. For this reason, the data were analyzed with a linear model manova. It indicated a significant Pretest interaction between grade and group ($p > .0092$). Posttest I results indicated significance for group ($p > .0001$) and the interaction between grade and group ($p > .0271$). Posttest II results indicated significance for group ($p > .0001$). Between subjects effects were significant for group ($p > .0001$). Within subjects effects were significant for time ($p > .0001$), and the two-way interaction between time and group ($p > .0001$). The three-way interaction between time, grade, and group was significant as well

($p > .0001$).

## Discussion

This developmental study was designed to investigate the influence of instruction on the color/form classification task and longterm memory. It was hypothesized that (a) there would be a developmental trend for form among untrained (i.e., control group) subjects; (b) color-trained groups would classify stimuli by color to a degree significantly greater than chance; (c) form-trained groups would classify stimuli by form to a degree significantly greater than chance; and (d) the posttest (given two weeks after the instruction sessions) will indicate significant retention of respective instructions within trained groups. Parametric and nonparametric measures supported Hypothesis I, that control group seventh graders will classify according to the form dimension more than

dimension more than will control group first graders. All three grade levels classified more by form than color, but preference for form increased as age increased. This study produced evidence supporting a systematic developmental trend toward form as the prominent cue for classification. The findings of this study indicate a developmental trend for increasing use of form as a classification dimension; however, in this study even first graders slightly preferred form over color. Hypotheses II and III were supported by data suggesting that both color and form instruction were effective. Across grade levels, the data showed significant differences in responses strategies according to the type of instruction received.

Significant retention of instruction influence in longterm memory, Hypothesis IV, was confirmed at all developmental levels, and with both color- and form-trained groups. The effects of instruction diminished, however, over the two-week period; both color- and form-trained groups demonstrated a tendency to revert to pre-instruction performance levels.

## Conclusions

The significance of this study lies in its approach to the traditional color/form classification task. Use of slides of contemporary masterworks of nonrepresentational painting (widely available analytic stimuli) place it specifically in the context of art education. Use of such easily available stimuli facilitates replication and general discussion, a much-needed development in research in this area.

This study supported the position of Hardiman and Zernich (1985) that, when controlling for the influence of subject matter as a classification

cue, young children can sort paintings using a variety of perceptual cues. It was found that there is a developmental trend for increased use of form as a classification cue, although all levels preferred form over color. This study indicated that if there is a developmental level that prefers color, it occurs before grade 1.

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# *mentor's introduction*

**MARILYN ZURMUEHLEN**

**The University of Iowa**

Oliver Sacks (1985) persuades us that "the concrete is elemental--it is what makes reality 'real', alive, personal and meaningful" (p. 164). Patrick Fahey demonstrates an analogous approach to teaching art in his account of first graders' drawing traffic jams in his classes. Do six-year-olds in Iowa City experience traffic jams? Apparently they do, as evidenced in the detailed contexts--bridges, churches, houses, cars, trucks, bicycles, and trains that halt the progress of other vehicles--with which they vivified their recollections using crayons on 18" x 24" papers. For a couple of weeks their drawings filled the walls of the art education seminar room at The University of Iowa, where students and visitors expressed amazement that young children had sustained their efforts to realize such involved and involving portrayals in one session of drawing. But, as Pat's story reveals, these first graders had a more concrete and personal experience of traffic jams, immediately before drawing, than we may suppose from merely hearing or seeing the subject. They created their own traffic jams with toy trucks and cars in the midst of their everyday classroom that imminently would be their studio. This enactment was 'real' while it evoked another reality outside the room's walls, and it left a

sculptural residue, a concrete reminder of traffic jams, there and elsewhere, created and undergone.

Pat's paper recounts an approach to curriculum in art that can be meaningful to particular children and their teachers. It also is a story of how research can be meaningful to an art teacher. Already an experienced artist and art teacher when he began graduate studies at The University of Iowa, Pat reflected on his journal writings in a graduate seminar paper at the end of that initial semester: "My first entries seem to contain many questions. Why did I choose to leave? What will be in store for me? What more can I do?" One matter "in store" for him was an opportunity to again teach elementary art after several years of teaching only high school art classes; Regina Elementary School was a location for enacting his questions about traffic jams and children's art and many others as well. Graduate study was the location for raising these questions, as he acknowledged in his paper: "Searching. Reflecting. It leads one on a path of self-discovery. . . My papers seem to take me 'back'--'back' to a time once lived and experienced, but, obviously, not forgotten. A time of innocence, naivete, and perhaps--to a certain extent--fearlessness. . . The innocence and naivete of the situations are found in the young children that are a part of my life: my nephews, niece, and the children that occupy my time each Tuesday. I find myself carefully examining and observing these students at 'play' and 'work.' What will the experiences I bring to them mean? What affect can, or will, I have on them? How, if possible, can I make it better?"

Readers may recognize their own questions in the following paper. In response to his questions, Pat explores what makes art curriculum 'real', alive, personal and meaningful.

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Sacks, O. W. (1985). **The man who mistook his wife for a hat**. New York: Summit Books.

**Traffic Jam: Curriculum as Dialogue, Recollection and Reflection**

# *Patrick Fahey*

As a child, I remember the time spent in the sandbox in our backyard. It held a huge, black tire filled with soft brown sand. Often, I spent hours simply filling an empty bucket with sand, adding water and turning the bucket over to create small, tower-like structures.

As I grew older, my constructions became more elaborate and deliberate, and my involvement was no longer solitary. Allen, Bob, my sister Joan, and her friend Mary Eva became regular partners in the creation of cities which would inhabit the center of the large tire.

As the town began to take shape, one of our greatest concerns was the building of roads that would connect the areas each of us were working on in the tire. The roads were an important part of our play. Once our town was finished, small cars, trucks and plastic figures would inhabit this newly created environment.

Road construction posed no problem in this group of accomplished builders. We began by paving the roads with a mixture of sand and water that was prepared in an empty pail. This compound served as our cement. It was carefully placed on the outlined areas by hand and smoothed out with the back of a shovel. Although our cement initially supported cars and trucks and kept the roads together, especially on a steep hill, it had to be watered frequently to maintain its strength. Our city now provided us with the roads and highways onto which we introduced our toy cars and trucks. After all, what good is a city without traffic?

Our play dealt with traffic and always involved real life experiences. Matchbox fire trucks were seen and heard racing through the streets of our sand city from the fire station to a burning house across town. Imaginary stoplights immediately came to life with the shout of "Red light" by someone who decided his or her car would stop. And, of course, there were the inevitable races through the streets in an attempt to evade the police who were never able to catch flagrant traffic offenders.

We continued to play like this for hours. Races, traffic jams, the police chases, all were essential elements of our city traffic. Eventually, we tired. Our play and actions became more violent

and our trucks and cars became the means to destroy our sand city.

Reading the following narrative by David Pariser (1981) while I was teaching art at an elementary school immediately brought to mind the recollection I just presented. Pariser wrote:

> I gave the kids a special project which was to draw a traffic jam from life. I had eight toy cars, put them all on the floor and had the kids draw them. I stressed that all eight vehicles had to be shown in the picture. Several kids asked if they might not invent a traffic jam. I stood over the 'traffic jam' and allowed the children, one at a time, to look down on the traffic to see what it looked like 'from the top...' (p. 85).

Once again I could see myself, friends, sisters and brother playing with our toy trucks and cards in the sand cities we created over and over in the sandbox in our backyard.

I had no doubt that toy cars and trucks, miniature objects which mirrored the reality of the adult world, still played an important part and interest in the lives of young children. On the days I taught first grade art classes at Regina Elementary, I usually entered the individual classrooms before school started to set up the materials we would need for class. This preparation period also allowed for observation. During this time I became aware of the cars and trucks both boys and girls brought to school to play with whenever time allowed. These objects and the play that involved them were important to the children. The autobiographical implications resulting from these observations had to be explored, in this case, through drawing.

In the following art class, I asked students to push their desks to the edges of the room to create a circle and then bring their cars and trucks to the center of this open space. Once settled, I began to ask questions. What would cause a traffic jam? Have you ever been in a traffic jam? What was it like? What would a traffic jam look like if you were riding in an airplane above? What if you were in a car, stuck in traffic? The discussion was lively and informative.

The questions, as I had hoped, led to stories that showed how each child was directly involved with traffic. Indeed, responses brought forth delightful stories of personal experiences.

Renee shared a story about the time their school bus almost tipped over. "Our driver was yelling at someone like she always does and wasn't paying attention to where she was going." Brian started laughing as he told about the time his mother hit the back of a police car:

> She said, "Oh my God!" and turned really red. My older sister was in the car and started to laugh, but my mom told her to "shut up." Boy, was there a traffic jam. All these cars had to go around us. My mom was really, really embarrassed.

The stories and discussion elicited an array of memories and experiences. The children remembered their lives in the context of movement and travel through the streets and highways they encountered. At this point, I encouraged the students to create a traffic jam by playing with their cars and trucks in the large open space we had created earlier.

After a time, the students left their traffic jam in the center of the circle, returned to their desks and were given 18 x 24 sheets of manila drawing paper. I simply asked them to draw a traffic jam. I toured the room while the children drew. As I observed them, I realized that their drawings evolved, not so much from the model in the center of the room, but from the experience of play and reflection that preceded the drawing activity. In retrospect, I cannot recall any student who looked out into the traffic jam for reference while he or she drew. Each environment was different, and so were the types and arrangements of cars and trucks found in each drawing.

Andy worked from the bottom of the paper. A variety of vehicle types and sizes filled the base line on this page. A little later, stores, traffic lights and a church appeared. The scene he depicted looked much like that from the bus stop in front of school. How many times had Andy waited for the bus, only to study, consciously or unconsciously, the scene he had described? (Figure 1)

Ben's approach was different. As he worked, I noticed he drew images that would be considered components of a traffic jam set in an environment. Blank areas were filled in with colorful circles and stars, without the necessity to "copy reality." (Figure 2)

Renee's cars were given human qualities. Planes, filled with toys and appropriately labeled, were seen "flying downtown to drop off toys to the toy store" according to Renee. (Figure 3)

Figure 1. Andy Persoon, "Traffic Jam."

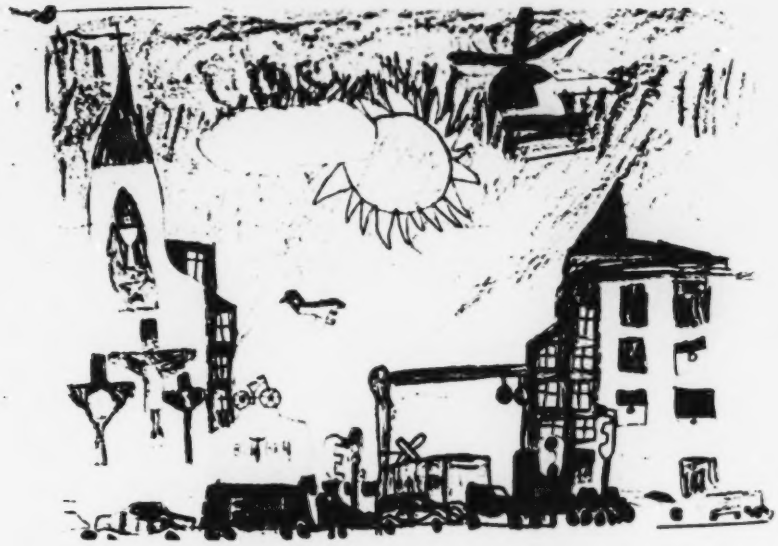

Figure 2. Ben Osei-Mensah, "Traffic Jam"

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Figure 3. Renee Bednarz, "Traffic Jam."

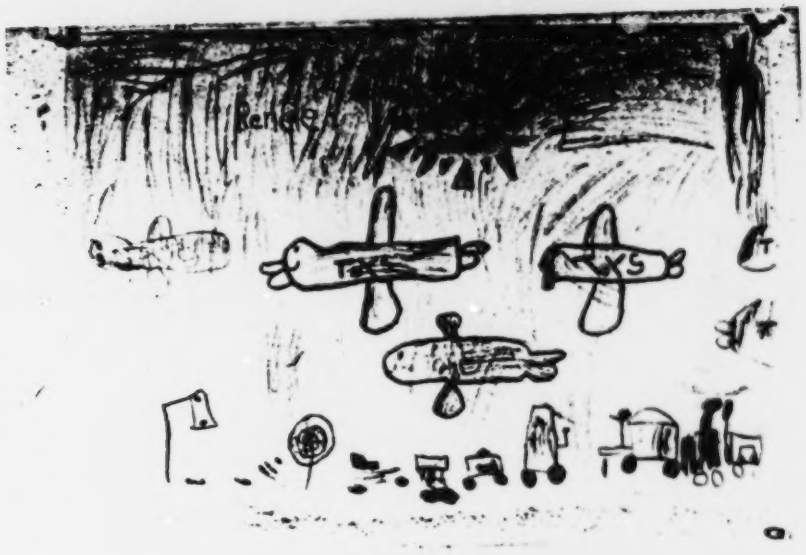

Figure 4. Kristen Krause, "Traffic Jam."

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Just as Renee's interests were reflected in her drawing, Kristen's love of playgrounds was explicitly shown in her work. Traffic, sidewalks, a school and playground, key components of her drawing, are reflections of her world. (Figure 4)

Traffic Jam was an attempt to provide a place and process for students to attend to meanings they might draw from past experiences. For this to happen, I first turned to my own. I realized, after working and sharing with these children, the similarities in our childhoods, which made this possible. My intent was to provide a context which encouraged them to look (back) to lived experiences--to capture autobiography.

Autobiography is a process of reflection that reveals self-as-object through reflective self-representations. Grumet (1975) described autobiography as "a story that I tell about my experience" (p. 75).

She explained:

> Self-as-agent, tells the story of self-as-place, the body-subject, its movement in the world, and in the process constructs and reveals self-as-object, or as a reflective self-representation. As such, autobiography is two steps removed from the prereflective events enacted by the body subject (Grumet, 1975, p. 73).

This interpretation considers autobiography as a two-step process. the first step requires the reflection of experiences once lived in order to grasp their meaning. The second step involves the presentation of the experiences and then interpretation--experiences as they now appear.

Thus, the autobiography barely recaptures the past--or even records it. It records the present understanding of the story teller and presents it in the context of that situation. Langer (1954) explained that "our sense of the past derives from memories mixed with extraneous elements, assumptions and speculations, that present life as a chain of events rather than as a single progressive action" (p. 265).

Grumet and Pinar (1975) see autobiography in terms of the research method--currere. Currere focuses on an individual biography, forsaking "general structures to discover the path of experience that has led a particular person to a specific choice or place" (Grumet, 1975, p. 84). Both acknowledged that currere addresses itself to the individual's own perception and understanding of this experience, maintaining that in the reflexive process reside both the energy and direction for continued growth. "Its truth is provided in its fiction" (Grumet, 1975, p. 73).

Dialogue and reflection are the essentials of autobiography. Experiences recognized in these terms can be considered educational. As a form of self-report, one accepts the paradoxical and ambiguous quality that is inherent in this sharing. Unfortunately, the educational system of today shies away from paradox, ambiguity and self-report; instead turning to a mechanistic and analytic description of the process of education.

True education is self-reflective; Burkhart and Neil (1968) contended that education begins when we "let go of the answers and get started with the question" (p. viii). However, when art is taught within a programmed system of instruction, the self-reflective experience is lost.

Art experiences developed, instituted and evaluated without an autobiographical footing in the lives of the students they are meant to reach cannot be meaningful. True education requires that as a teacher I look to my own experiences and assumptions "before designing and furnishing my neighbor's houses" (Grumet, 1975, p. 71).

Currere is a reply to the tradition of education. It is a return to the experience of the individual. It has allowed me to see and understand the students I work with as very unique and special individuals.

Finally, as with any information taken out of context, problems can occur when education based on biographic backgrounds is distanced from the very experiences and situations which made them meaningful in the first place. Although this activity may be used with children and teachers of similar backgrounds, one risks the problem of making it teacher-centered and directed. If this occurs, we have not moved any closer to currere. To even presuppose that any of these same situations could be used with another group of children, of the same age, could be a mistake. The individuality of each student must be respected and maintained.

Buber (1970) characterized this relationship in the following:

> The teacher who wants to help the pupil to realize his best potentialities must intend him as this particular person, both in his potentiality and in his actuality. More precisely, he must know him not as a mere sum of qualities, aspirations and inhibitions; **he must apprehend him, and affirm him as a whole** (p. 178).

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# *mentor's introduction*

**JANE MAITLAND-GHOLSON**

**University of Oregon**

Sandra Finlayson began her graduate work at the University of Oregon in 1986, having been an art educator for six of her ten years as a professional educator. Sandra's drive as a natural researcher has motivated her to simultaneously and systematically pursue several topics that begin as questions of interest and, through thorough, thoughtful inquiry, become valuable research projects. In this way, the timely topic of this study developed. Sandra's interest in evaluation issues had its inception in her public school experience and was fueled as she taught Art for Elementary School Teachers, our university course for preservice, elementary education majors. In this setting she developed evaluative instruments for students and became fascinated by the perils of designing standardized art tests. Her work has taken shape in this summation of her thesis; I am certain that this it the first of many fine pieces of research.

# Can We Speak the Language?
# Toward an Understanding of Standardized Testing Techniques and Alternatives with an Examination of States' Approaches to Assessment of the Visual Art Student

*Sandra Finlayson*

The December 1986 issue of the NAEA News proclaimed "States Move Toward Testing in the Arts. In all, 12 states and the District of Columbia were identified as having some state level means of assessing student achievement in the visual arts (Council of Chief State School Officers, 1985; National Art Education Association, 1986). Determining whether or not these state instruments actually existed and, if they did, to what extent the instruments satisfied criteria used to evaluate standardized tests became the basis for my study.

## The Study

Correspondence was initiated in May of 1987 with the following states: Connecticut, Delaware, Hawaii, Louisiana, Maryland, Michigan, Minnesota, Missouri, Pennsylvania, South Carolina, Utah, Wisconsin, and the District of Columbia. Copies of the tests, technical manuals, information about the manner in which the tests were developed, and any additional publications about the states' visual arts assessment programs were requested. (Indiana was later added as a state piloting visual arts assessment tests.)

As the research progressed, it became apparent that the language of the test and measurement field was unfamiliar. There seemed to be slight overlap between my recently developing art education academese and the jargon of psychometricians, with one striking exception, ....the word "accountability". The review of literature was expanded to include not only works from the field of art education concerning the evaluation of student learning (Chapman, 1978; Eisner, 1975; Gaitskell, Hurwitz, and Day, 1982; and Wilson, 1971), but also works from the test and measurement field regarding standardized tests and their traits (Anastasi, 1982).

Readings by Anne Anastasi, a noted leader in the test and measurement field, yielded a "Suggested Outline for Test Evaluation" (Anastasi, 1982). This outline was selected to guide the critical review of the state level art assessment instruments which could be categorized as standardized tests.

Important characteristics according to Anastasi's outline included: (1) General information such as the title, author, publisher, time required to administer, and cost; (2) a brief description of the purpose and nature of the test including the type of test, target population, nature of content, possible existence of subtests, and test item construction; and (3) practical considerations, such as design of test booklet, editorial quality of content, appropriateness, ease of use, ease of administration, clarity of directions, scoring procedures, examiner qualifications and training, and face validity and examinee rapport. Technical information to be noted included norms,

reliability, and validity and the manner in which they were derived. Anastasi's outline further suggested that reviews in publications such as the **Mental Measurements Yearbook** were to be sought, and a summary evaluation written.

### The Results

Upon receipt of information from the various states, three categories of responses evolved. The first category was composed of states whose replies indicated that assessment in the visual arts did not exist or that visual arts assessment was included in fine arts assessments in an abbreviated fashion, perhaps three or four questions. Seven of the original twelve states fell into this category. These states were Delaware, Louisiana, Maryland, Missouri, South Carolina, Wisconsin, and Pennsylvania.

The second category consisted of responses which indicated work in the development of techniques for evaluating student achievement in the visual arts at the state level. This group included: (1) Indiana and the District of Columbia, who were in the process of piloting tests; (2) Michigan, who had researched possible art questions; and (3) Hawaii, who responded with a comprehensive model for evaluating the art education program.

The third category was that of states from which state level standardized visual arts assessment tests had been sent. Three states sent tests. These states were: (1) Connecticut, who conducted an art assessment in 1980-1981, (2) Minnesota, who conducted art assessments

in 1981-82 and 1985-86; and (3) Utah, who sent course-oriented achievement tests copywritten in 1985 and 1986.

In this paper, general characteristics of the tests received will be noted, and the student sections of the art program evaluation model from Hawaii will serve as an example of an alternative approach. Concluding comments will focus on issues which surfaced during the course of the study about the evaluation of student learning.

**Connecticut and Minnesota**

The tests from Connecticut and Minnesota (Connecticut State Department of Education, 1981; Minnesota Department of Education, 1981, 1982; and National Evaluation Systems, 1981) were modeled after the National Assessment for Educational Progress in Art (NAEP) of 1974-75 and 1978-79. The majority of test items were selected from the NAEP released set of items (National Assessment of Educational Progress, 1980) and were chosen with local educational objectives in mind. Both states' tests were directed toward samples of students in the 4th, 8th, and 11th grades. Included were sections measuring student knowledge, attitudes, and experiences. Certain results in Connecticut were compared with result of students of the same age on the NAEP. Minnesota compared results from their second testing to results from their first. Minnesota's testing booklets did have two comparable sections, a package A and a package B, which would indicate possible use of a split half reliability process.

**Utah**

Utah's tests (Utah State Board of Education, 1985, 1986) appeared to be in an ongoing developmental process administered in selected school districts. They are linked directly to the state level curriculum guide.

The stated purpose of the tests was to find out what students have learned about art and how they liked it. However, no questions are posed regarding student attitudes or experiences. There were three test levels with two test forms of similar content at each level. Questions were to be read out loud at all levels, and certain questions were present in each of the three levels to facilitate student progress evaluation. Items were multiple choice, some with line drawing visuals and some with small prints as visuals. Content of areas tested included knowledge of selected elements and principles, ways of achieving perspective, color blending results, "correctness" of artwork, and awareness of historical exemplars.

No technical manual was available so information regarding test results and their use, outcomes of reliability and validity processing, actual sample groups tested, and test item specifications are not known.

**Hawaii**

The student sections of the art program evaluation model draft from Hawaii (Lai and Shishido, 1987) included an evaluation of student art performance by the classroom teacher in which the relative level of the student within the class is noted - top third, middle third, or bottom third. A varied and comprehensive listing of student abilities which would have ben learned or developed within the art classroom served as a checklist for

both teacher and an independent interviewer. Student work was reviewed with the estimation of approximate grade level in mind, and a checklist of common characteristics of student artwork at a particular grade level was used as a format for commentary.

Classroom teachers were also requested to submit copies of tests which they had developed with remarks on content, lesson objectives, and testing setting, though test results are not requested in these forms. Further observation by an independent interview team included videotaping and photography of lesson process and outcome.

**Concluding Comments**

As the study progressed with the review of the assessment instruments which were sent and an extensive review of literature on evaluation of student learning in the visual arts, several issues appeared remarkable.

* It is important for art educators to recognize the complexity of the issue of evaluation of student learning. Various approaches may be used to chronicle and disclose a positive student growth. Art educators benefit from having skills both to critique these various forms and to be able to develop and advocate specific approaches.

* Test sample student learning, and students are fractionally represented when numerical results alone are used as evidence that learning has taken place (Finlayson, 1988).

* As art educators examine issues regarding student evaluation, it is important to be aware that the emphasis in general education on the

development of critical thinking skills (Ennis, 1985; Quellmalz, 1985; and Stiggins, Rubel, and Quellmalz, 1986) is creating a movement toward refining and restructuring questioning strategies and concepts of appropriate evaluative techniques.

* A need exists to advocate representation of the whole student in evaluative procedures both in art education as well as in general education. Much may be contributed to general education from art educators' attention to sensitive representation of student learning.

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# *mentor's introduction*

**RONALD W. NEPERUD**

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Much of art education literature, probably the majority of it, is written for consumption by other art educators. We often assume, or know, that the author of an article is one of our colleagues, another university art educator or an art teacher, writing from within the system. I do believe that it is important to consider an author's position within the art education system as part of the context for reading a particular article. Such is the case in reading Ardeshir Kia's broad views of art education. While most of us are insiders with respect to the system, Ardeshir is somewhat of an outsider in terms of his position in U.S. art education.

Except for a few muckrakers among us, we are usually very cautious not to offend because who knows where one's support will be located. Although Ardi is in the process of becoming part of the U.S. art education system, his lifelong experiences in other places have made freedom and democratic processes more dear to him than among most of us. His broader world-view of art education has led to his emphasis on a fiercely burning view of independence, individuality, and democratic process in art education. Ardi's sensitivity to broad democratic issues in art education should be read in the contextual sense that I have suggested.

Through such a process of inquiry and debate art education will prosper as a vital part of U.S. life and will not become fossilized through technocratic academies.

**The Transition from Modernism to Post-Modernism**

**and Its Problematic Impact on Art Education Curriculum**

*Ardeshir Kia*

This study investigates the crisis of art education that developed in the era from 1899-1988. The following analysis identifies the hegemony of forces confronting the establishment of a Modern or democratic art education curriculum since the turn of the century.

The birth of Modernism in art and the downfall of the academic high art in the second half of the nineteenth century made it possible for the first time to relate child art with adult art in Europe. Child art came to be regarded as sensitive and a wonderfully artistic phenomenon. From the early 1900s to the 1960s, art education curriculum was dominated by child art. The individual was emphasized as the center of a child-based curriculum.

Influential educators and thinkers such as Pestalozzi and Froebel also believed that children need a special type of educatic suited to their nature and development. Cizek and Viola were among those pioneer art educators who were concerned with preserving natural child art from any adult influence. Arthur Wesley Dow, an American contemporary of Cizek, urged art for children in place of copying. Dow, however, argued that the elements of composition (e.g. line, spacing, etc.) should be the basis of art instruction. Dow's formalistic approach criticized the academic method of

learning to draw, but emphasized composition, which he called The Synthetic Method.

Around the turn of the century, the Child Study Movement, headed by G. Stanley Hall in the United States, popularized the theory that a child's mind was qualitatively different from that of an adult. Later, the movement, together with the work of John Dewey, influenced practices in art education. Writers such as Florence Cane, Margaret Mathias, Bell Boas, and Victor D'Amico described the potential of the child and his/her unique cognitive world. In place of all previous restrictive methods, they advocated a free atmosphere in which children were urged to exercise their creative self-expression through constructing images in their own unique ways.

Viktor Lowenfeld, by pointing to the danger of adult interference, copying, and the use of coloring books, lent credibility to the above views. Lowenfeld believed that the child should remain subjective in art. That is, art is not invested in an object per se, but reflects experience and impressions concerning the object.

By the mid-1960s, however, there was a major transition toward a discipline as the heart of art education curriculum. A significant event that affected change in art education was the 1965 Pennsylvania State University Seminar in Art Education for Research and Curriculum Development (Barkan, 1966). One of the major themes resulting from the Penn State Seminar was that art education could be a discipline in its own right.

The structure of a discipline and its meaning for education as developed by Jerome Bruner (1966) has influenced many in the field of art education, including Barkan (1966). Citing Bruner, Barkan concluded that the curriculum in art can be both structured and, with the goals of art instruction determined by the characteristics of the discipline rather than from children's various developmental stages.

Influenced by Barkan, discipline-oriented proposals, emphasizing teaching the content of art since 1965 include: Stanford-Kettering Project; Aesthetic Education Curriculum Program (AECP), funded by Central Midwestern Regional Regional Laboratory (CEMREL) and Ohio State University Research Foundation; Southwest Regional Laboratory Art Program for Educational Research and Development (SWRL); The Aesthetic Eye Project, funded by The National Endowment for the Humanities; Hubbard and Rouse Curriculum; Schwartz's Television Production; and Discipline Based Art Education (DBAE), initiated and funded by the Getty Center for Education on the Arts. The common denominator of all these discipline-oriented proposals is their minimization of the individual's role in artistic creation and viewing.

In this study, DBAE is analyzed within the context of hegemony, which sustains the power group's (Getty's) claims by rendering their prominence natural, justifiable, and beneficent. This historical study investigates components of the crisis in art education: the loss of individuality and freedom since the turn of the century.

Discipline Based Art Education is a corporate-sponsored proposal (McFee, 1984) that dehumanized the curriculum, reflects the ideology and conceptions of efficiency and systems of management to produce a complacent work force (Hamblen, 1985). DBAE reflects the ideological frameworks and values of distinct social groups. Although there might be some participation by the students, its prescriptive ideas consist of fundamental inequalities. Post-Modern art education proposals in the context of discipline based ideas reflect the power which resides in competing elites who seek to study the so-called popular culture as a means of producing and reproducing the norms and values and extend their influence over people's lives. If we accept the fact that democracy is a Modern phenomenon which is practiced from below rather than one dictated from above, DBAE is anti-Modern and anti-democratic.

Modernism which viewed art as an individualistic creative process was overshadowed by Post-Modernism and was never firmly established as a dominant force in art education. Post-Modernism (Habermas, 1983, p. 3) is defined as definitely presenting itself as Anti-Modernity by sacrificing the tradition of Modernity in order to make room for new historicism.

Post-Modernism as a new historicism is a concept correlating the emergence of a new type of social life and a new economic order (Jameson, 1984, p. 53). Within the Post-Modernist culture the integration of artistic and cultural production into commodity occurs partly through (1) the overextension of the commodity field into more and more areas of life

and culture, (2) the growth of the culture industry itself, (3) the need to make the products of capital at least superficially desirable, and (4) capital's need to annex culture to assist in establishing its own legitimacy. Post-Modernist pluralism has its basis in the market's desire not to lose any cultural form capable of conversion into money. Hence, the central theme of Modernism regarding art as a personal, subjective, expressive, and liberating force to free the individual and the society is ignored in Post-Modernist culture. Likewise, DBAE also minimizes the role of the individual by replacing her/him as the center of the curriculum by a discipline. It dictates certain prescriptive, elitist (Efland, 1987), (Lanier, 1987), corporate sponsored (McFee, 1984), technical oriented (Hamblen, 1985) ideas through an eclecticism of four often contradictory discourses of studio art, art history, art criticism, and aesthetics.

DBAE crystallizes the hegemony of the conservative forces' aggressive movement, exploiting the art education curriculum The hegemony of conservative forces include collectors, critics, corporations, museums, and the last phase of avant-garde, technical, and formalistic schools that have been manipulating peoples' thoughts within very specific patterns. Values of the above groups - individually or combined in art criticism - directly or indirectly act upon peoples' thoughts and actions. Historically, the contemporary hierarchical structures have repeatedly suppressed the ideas of protest and progressive art and art education. This suppression has occurred either by direct confrontations (e.g. Nazi counter revolution or Stalinism, etc.), or by means of articulating modes of

ideological justification in support of Formalist schools of art (e.g. Nazi counter revolution or Stalinism, etc.), or by means of articulating modes of ideological justification in support of Formalist schools of art (e.g. Fauvism, Abstract Expressionism, etc.), technologically oriented (e.g. Bauhaus, DeStijl, Art Nouveau, etc.), or neo avant-garde art.

Through an analysis of the manifestoes and the ideologies of progressive movements in art, the conservatives have repeatedly attempted to discredit the idea of struggle for democracy, justice, freedom, and equality. The have supported those artistic movements which perpetuate the separation of artistic creation from the context of culture and society.

This study concludes that in order to have a free and democratic society, it is crucial to have a Modern and progressive art education. An alliance of all progressive forces in the context of a democratic front to provide a decent atmosphere in support of the modern spirit of the artist is the first step against all the anti-Modernist, reactionary responses in art and art education. This is quite complicated and difficult to accomplish. To have a free and democratic society, the acceptance of the idea by art educators who are concerned and involved is the first and foremost step.

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